

HAMD LITERATURE

Author

SABIH REHMANI



Translation & Presentation

SHAYKH ABDUL AZIZ DABBAGH



HAMD LITERATURE



Naat Research Centre

HAMD LITERATURE

Author

SABIH REHMANI

Translation & Presentation

SHAYKH ABDUL AZIZ DABBAGH

NAAT RESEARCH CENTER KARACHI

All Rights Reserved ©

Author : Sabih Rehmani
Presentation : Shaykh Abdul Aziz Dabbagh
1st Edition : January, 2025
Caligraphy : Shafiq uz Zuman
Printer : Mehar Graphics & Publishers
Bhawana Bazar Faisalabad,
0306-5267717, 0325-6177717
Pages : 88
Price : 350/Rs, 10\$

ISBN:978-969-8918-95-8

Publisher:



Naat Research Centre

B-306, Block-14, Gulistan-e-Jauher, Karachi, Pakistan
Email:sabeehrehmani@gmail.com

Attributed
to
Almighty Allah
سُبْحَانَكَ

أَلْحَمْدُ لِلَّهِ

PREFACE

In the rich tapestry of Urdu devotional poetry, Sabih Rehmani emerges as a distinguished luminary, contributing significantly to the genre through his profound research and literary criticism. His seminal work, “Hamd Literature,” stands as a testament to his dedication and scholarly prowess in unravelling the intricate threads of Urdu Hamd poetry.

Hamd Literature is more than a historical and critical survey. A magnum opus, it encapsulates the essence of Urdu devotional poetry with meticulous detail. Sabih Rehmani’s exploration spans across the annals of time, providing readers with a panoramic view of the evolution, themes, and stylistic nuances of Hamd poetry. His discerning eye and scholarly acumen bring forth a comprehensive understanding of this revered literary tradition.

For English readers seeking to delve into the rich cultural and literary heritage of Urdu poetry, this translation opens a gateway to a world of spiritual depth and poetic beauty. Here I have joined Sabih Rehmani to make his work a bridge that connects diverse linguistic and cultural landscapes, fostering a deeper appreciation for the universal themes that echo through the verses of Hamd poetry.

These translated pages of “Hamd Literature” invite you on a journey that transcends boundaries, both temporal and linguistic. I have strived to preserve and elucidate the essence of Urdu Hamd Literature memoirs so that the cultural presentation of this literary genre does not remain confined to a specific region or language but resonates with readers worldwide.

It is with profound gratitude and admiration that I hail Sabih Rehmani’s invaluable contribution to the preservation and dissemination of Urdu literary heritage. His dedication to the

scholarly pursuit of explicating and proliferating chronicles of Hamd poetry enriches our cultural legacy and enhances our collective appreciation for the beauty of language and expression.

I take pride in preserving the essence of the original work, bridging between cultures, and presenting this invaluable gift of the treasure of knowledge and cultural enrichment to the English-speaking readers. I pray this work may continue to inspire generations, transcending linguistic barriers and earn a reward in the hereafter for all those engaged in promoting this aesthetic endeavour.

SHAYKH ABDUL AZIZ DABBAGH

CONTENTS

| | |
|--|----|
| INTRODUCTION..... | 13 |
| WHY THIS DISSERTATION? | 13 |
| 1. URDU HAMD LITERATURE: A GENERAL STUDY | 15 |
| 1.1 HAMD AND NAAT VIS-À-VIS OTHER LITERARY GENRES: FORM AND SCOPE | 15 |
| 1.2 HAMD, A LITERARY GENRE OF URDU POETRY..... | 16 |
| 1.3 HAMD, A POETIC GENRE OF WORLD LITERATURE..... | 17 |
| 1.4 KNOWING THE CREATOR—A HUMAN NATURE REQUIREMENT | 18 |
| 1.5 THE GENETICS OF HAMD AESTHETICS | 19 |
| 2. HISTORICAL SPAN OF HAMD POETRY | 20 |
| 2.1 HAMD IN EARLY PERIOD OF URDU LITERATURE AND THE SUFIS | 21 |
| 2.2 TWO FUNDAMENTAL THEMES OF SUFI POETS..... | 22 |
| WALI DECCANI, MIR TAQI AND MIR DARD TO IQBAL | 22 |
| 3. HAMD—A BASIC ELEMENT OF ARTISTIC CREATION | 23 |
| 3.1 THE AESTHETICS OF ISLAM'S CONCEPT OF GOD | 23 |
| 3.2 THE MECHANICS OF HAMD AESTHETICS..... | 24 |
| 3.3 HAMD AND EXPRESSION OF SERVITUDE | 26 |
| 3.4 HAMD—A FORM OF ARTISTIC WORSHIP..... | 26 |
| 4. HAMD AND SPECTRUM OF ITS THEMES | 27 |
| 4.1 SECULAR KNOWLEDGE AND FACETS OF KNOWING GOD..... | 28 |
| 4.2 ARTISTRY OF POETIC IMAGINATION AND ELUCIDATION OF FAITH | 28 |

| | |
|---|----|
| 4.3 EVALUATION OF THE STATUS OF HAMD POETRY—FORM AND CONTENT | 28 |
| 4.4 HAMD—THE MANIFESTATION OF A CREATIVE IMPULSE..... | 29 |
| 5. THE GROWTH OF HAMD POETRY | 31 |
| 5.1 COMPILATION OF THE TRADITION OF URDU HAMD POETRY | 33 |
| 5.2 GROWTH OF HAMD POETRY IN CONTEMPORARY ERA..... | 35 |
| 6. HAMD LITERATURE AFTER THE ESTABLISHMENT OF PAKISTAN..... | 36 |
| MAGAZINES AND JOURNALS..... | 39 |
| 6.1 THE MONTHLY “NAAT” LAHORE — HAMD-E-BARI TA‘ALA NUMBER 1988..... | 39 |
| 6.2 THE QUARTERLY “KARWAN-E-ADAB” LAKHNOW—FIRST ISSUE 1990 | 40 |
| 6.3 THE MONTHLY “TEHRIRAIN” LAHORE — HAMD-E-BARI TA‘ALA NUMBER 1991 | 43 |
| 6.4 THE QUARTERLY “MUFEEZ” GUJRANWALA — HAMD NUMBER 1997..... | 44 |
| 6.5 “JAHAN-E-HAMD” KARACHI 1998..... | 45 |
| 6.6 “KHAYAL-O-FUN” LAHORE — HAMD-E-BARI TA'ALA NUMBER 1999..... | 47 |
| 6.7 “NAAT RANG” KARACHI — HAMD NUMBER 1999 | 48 |
| 6.8 “NUQOOSH” QURAN NUMBER, VOLUME FOUR, HAMD CORNER (2001) | 49 |
| 6.9 THE MONTHLY NAAT LAHORE — HAMD-E-KHALIQ 2003 . | 49 |
| 6.10 THE QUARTERLY “MUFEEZ” GUJRANWALA— HAMD NUMBER II, 2003 | 50 |
| 6.11 THE MONTHLY “ARMAGHAN-E-HAMD” KARACHI — 2004 | 51 |
| 6.12 THE QUARTERLY “AQEEDAT” SARGODHA — 2004 | 51 |

| | |
|--|----|
| 6.13 THE MONTHLY MAGAZINE “QIRTAS” NAGPUR — HAMD AND MUNAJAT NUMBER, 2006..... | 52 |
| 6.14 “JAHAN-E-NAAT”—HAMD-O-MUNNAJAT NUMBER, INDIA, 2013..... | 54 |
| 6.15 THE WEEKLY “DHOOM” GJURANWALA — HAMD NUMBER, 2018..... | 54 |
| 7. BOOKS PUBLISHED ON URDU HAMD POETRY..... | 56 |
| 7.1 HAMD-O-MUNAJAT IN URDU (THE HAMD POETRY PORTION OF DR NASHEET’S PH. D. THESIS)..... | 56 |
| 7.2 HAMD POETRY IN URDU — A FEW ASPECTS | 58 |
| PROFESSOR SHAFQAT RIZVI..... | 58 |
| 7.3 POETIC TRADITION OF URDU HAMD — SABIH REHMANI, 2012..... | 58 |
| 7.4 TEHMID-O-TEHSEEN (ARTICLES ON HAMD & NAAT) — PRAISE AND ADMIRATION (HAMD AND PENAGYRICS) PROF MUHAMMAD IQBAL JAVED | 60 |
| 7.5 KHUSHBU-E-HAMD — DR IHSAN ALLAH TAHIR..... | 61 |
| 7.6 ELEMENTS OF HAMD AND NAAT IN URDU POETRY — MOHAMMAD KASHIF ZIA..... | 62 |
| 7.7 TEXTUAL EXPANSES OF HAMD POETRY | 64 |
| DR. AZIZ AHSAN | 64 |
| 7.8 HAMD HAGIOGRAPHY | 66 |
| ADHAN IN TEMPLE: TAHIR SULTANI..... | 66 |
| 7.9 THE RESOUNDING CALL OF ALLAHU AKBAR IN THE SANCTUARY OF ELEGANCE — TAHIR SULTANI..... | 67 |
| 7.10 ADVANCEMENT OF URDU HAMD — TAHIR SULTANI..... | 67 |
| 7.11 GULSHAN-E-HAMD — TAHIR SULTANI..... | 68 |
| 7.12 GULBANG-E-WAHDAT — NOOR AHMAD MERATHI..... | 68 |
| 7.13 PRINTED COLLECTIONS OF HAMD POETRY..... | 69 |
| 7.14 BRIEF LIST OF ANTHOLOGIES:..... | 76 |

| | |
|---|----|
| RESEARCH AND ACADEMIC VENTURES ASSESSING HAMD LITERATURE..... | 77 |
| 7.15 INFLUENCE OF PERSIAN POETIC TRADITION ON URDU HAMD-O-NAAT— 1998, DR ASI KARNALI..... | 77 |
| 7.16 THE INCEPTION AND DEVELOPMENT OF URDU HAMD POETRY..... | 79 |
| 7.17 TRADITION OF HAMD POETRY IN URDU, 2004 | 79 |
| 7.18 TRADITION OF HAMD POETRY IN PAKISTANI LANGUAGES, A RESEARCH SURVEY, 2008 | 80 |
| 7.19 ANALYSIS OF PERSIAN HAMD POETRY IN THE PERIOD OF MUGHAL KING AURANGZEB ALAMGIR, 2014 | 81 |
| 7.20 TRADITION OF HAMD AND MUNAJAT IN URDU POETRY (2014) | 83 |
| 7.21 RESEARCH AND CRITICAL ANALYSIS OF URDU HAMD POETRY IN PAKISTAN (1947-2011) | 83 |
| 7.22 INTELLECTUAL AND ARTISTIC EVALUATION OF “NAZR-E-KHUDA” (2018) BY JAMAL ABDUL NASIR | 84 |
| CONCLUSION..... | 85 |

INTRODUCTION

This booklet is actually a revised and expanded version of an article I wrote as the preface to my book, “The Literary Tradition of Urdu Praise Poetry.” The book was published in April 2019 by the Academy of Revival, Karachi. The book contains about twenty-one important and thought-provoking articles by leading scholars on the importance and usefulness, history and development, and literary and technical aspects of Urdu praise poetry. This book can be considered a reference study on its subject. As a regular reader of devotional literature and the editor of this book, I tried to clearly introduce, in the preface to this book, the literary tradition of Urdu praise poetry and the creative, research, and critical activities that have taken place in this field. Many scholars and writers have liberally praised my efforts and expressed their opinion that no other introductory study of the work on praise poetry has debuted so elaborately before. This encouragement from the literary wizards indeed filled me with joy and gratitude.

WHY THIS DISSERTATION?

I decided to write this dissertation in detail because, up to 2018, there was no thorough information available on this subject; what all had appeared so far comprised merely a few articles and some fifty or so published collections. When I started working on this article and made a research, I realized that the available material was much more than what was being mentioned. If research and investigation on this subject was done with precision and at a larger scale, the results could be better. It is surprising that most of the published and unpublished research and creative works on

praise poetry were not even known to the people who have been working on this subject, let alone the general readers of literature. In short, this dearth of material and its dire need stirred my efforts and research. Introducing the creative, critical, research, and publication activities of praise poetry in my preface, I tried to provide a new and wide perspective for those who will work on this genre in the future. The effects of this appeared later in the form of a growing awareness of the need and importance of research and creative work on praise poetry in our universities. Not only that, but practical progress was also seen in this regard.

In October 2019, I published this article again in the 29th issue of “Naat Rang” with some additions and corrections. The intellectuals once again appreciated the article, insisting to publish it as a separate booklet with additions. Once again, this article, which is now in the form of a short booklet, is being published by the Naat Research Center with several additions. I am grateful to those sincere experts whose demand made it possible. I hope that this brief study will help to raise awareness of the critical, research, creative, and publishing activities that have taken place in Urdu praise poetry up to 2020, generate new perspectives and trends for future work on this topic and promote its further growth.

SABIH REHMANI

1. URDU HAMD LITERATURE: A GENERAL STUDY

Hamd (praise of God) is a thematic genre of poetry that carries a broad intellectual perspective, similar to Naat (praise of the Prophet Muhammad). For a long time, there has been a misconception among general readers and scholars alike that the thematic scope of these two genres is quite limited compared to other genres of poetry, and the possibilities of creative expression in these genres are scarce for prolific, spontaneous and uninhibited creative minds while the probabilities of intellectual verve are almost extinct. This impression was accepted as if it was an expression of an established truth rather tangible reality that was presented as a psychological and scientific truth after all possible research and investigation.

1.1 HAMD AND NAAT VIS-À-VIS OTHER LITERARY GENRES: FORM AND SCOPE

The truth is quite opposite, and that is that the wide range of topics these two genres have encompassed is in no way smaller than that of other genres. This is said with a certain degree of restraint observing regard for modesty of the style of scientific and literary expression, otherwise, as a regular reader of Hamd and Naat, it can also be claimed that no other genre of poetry has covered the quality and quantity of topics that these two genres have produced; they stand out in all categories of artistic performance and the sublimity of creative aesthetics. As for the possibilities of creative expression and the scope for free thought, it can be said without a doubt that, despite its single subject matter,

the corpus of Hamd and Naat is a unique example of the level of creative expression and the height of thought and insight it possesses.

This is not just an unfounded claim; rather, this opinion has been expressed with full responsibility. Therefore, first of all, consider the evidence in favour of this statement, after which the argument will advance. There is no obligation for any specific form for Hamd and Naat; they can be wrought in the form of ghazal, qasida, nazm, rubai, masnavi, mukhamus musaddus, sonnet or haiku; in fact, they have been produced in all these forms. Here a question arises. When the range of topics and aesthetic creativity of a genre of poetry embrace thoughts, feelings, love-discomfort states, aspirations, imaginative and figurative expressions, and subjects encompassing whole life in diverse and colorful forms, and the people expressing it are also the owners of different imaginations, varied temperaments, and intellectual trends, can its range of topics be limited, and can the possibilities of creative expression be reduced to some negligible lingual endeavour? This experience is not possible to remain for long in focus of intellectual and artistic vision in any form or style, let alone in so colourful a formative perspective, without depth and vastness of creativity. And this is not confined only to Urdu poetry and literature; if you study Persian and Arabic literature extensively, there also you will find its clear evidence. These languages have strong and established traditions of Hamd and Naat, and poets have used many colours of thought and art in their creation. Therefore, it has been proved that this impression about Hamd and Naat is based entirely on a misunderstanding.

1.2 HAMD, A LITERARY GENRE OF URDU POETRY

The case of Urdu language and literature is such that even a cursory glance at its early poetic landscape reveals that praise is one of the oldest genres of our literature and poetry. In light of the earliest sources of Gujri and Dakni literature, it can be said with

complete confidence that the beginning of creative literature in Urdu was with Hamd poetry. Many poetic forms and structures, such as bhajans, couplets, hymns, shlokas, surthas, and zakire, are infused with the fragrance of Hamd. Therefore, it would not be inappropriate to call Hamd the oldest or the first genre of Urdu poetry. It is also worth noting that the social context in which Urdu poetry and literature flourished and achieved the status of a cultural value was not a monolithic society, but a mixed population. People of different religions and ideologies lived in it, and their ways of thinking, idiosyncrasies and manners and rituals of faith and devotion had their own identity. In a monolithic or majority society, the creative writers and poets may focus on themes that appeal to public's emotions and sentiments. However, this is not possible in a mixed society. In a mixed society, only literary and artistic forms and themes are acceptable and promoted that enhance the society's collective consciousness and echo its collective spirit. This is because this echo actually brings to the surface of expression the society's internal demands and spiritual needs. The fact that Hamd is prominently found in the poetry and literature of even the earliest period of Urdu is a manifestation of the fact that the collective entity of this society was making its inner call and its deep inner feeling a part of the creative environment of its era.

1.3 HAMD, A POETIC GENRE OF WORLD LITERATURE

However, if we look closely, the matter does not relate to Urdu language and literature alone. We find that in all the world civilizations where the concept of God permeates, Hamd forms an essential part of poetic creative expression and affluently prevails in collective creative experience. In this regard, the study of the world's ancient cultures and literatures proves interesting and reveals valuable facts. The late Mirza Ibn-e-Hanif, a renowned and distinguished scholar, compiled a series of books on the world's

oldest literature, with research references. The study of these books suggests that the earliest traces of creative literature, especially poetic genres, that have been discovered, collected, and compiled in the context of the world's ancient societies and oldest civilizations, essentially include Hamd poetry. This is a clear proof that human consciousness and perception expressed their inner emotions and natural feelings for the first time, keeping in mind the awareness and realization of servitude to God. On this basis, it can be said that Hamd poetry is actually the cry of human nature through which it openly expressed its recognition of its Creator and Owner in the world known through sensory perception and established its relationship with Him. The elements and colourful patterns that surround humans and feed their perception have always stimulated their sense of curiosity and exploration. They have also inspired their hearts and minds to see and speak to Him. Thus, the fragrance of this noble desire has always perfumed their creative aesthetics expressing itself in all their endeavours of poetic art.

1.4 KNOWING THE CREATOR—A HUMAN NATURE REQUIREMENT

When we consider this point, two things in particular come to our attention. First, the search for or identification of our Creator is actually a manifestation of the basic human search. Even if we do not refer to religion here, there is no obstacle to understanding the fact that this search or identification is actually a very basic requirement of the internal and necessary demands of human nature. Now the question is why human nature has this requirement after all. In this regard, people of philosophy and theology speak in the light of their own theories and beliefs. Leaving aside their subtle thoughts and expressions for the time being, we can at least say here that to know our creator is actually a demand of the human soul, through which it actually proves itself. The soul is the greatest and most subtle sign of human life.

Without soul, human existence has no meaning. It is simply a pile of dirt. It is soul that makes this existence sublime, gives it meaning and value. Since its creator has breathed it into the organism, it first looks for His signs in this world of elements, and through them wants to recognize Him and establish its contact with Him. The Holy Quran indicates that Allah created human soul and then asked them, “Am I not your Lord?” In reply, all the souls acknowledged and said, “Indeed, You are our Lord.” This was the moment when the desire to know and connect with the Creator and Lord entered the human soul and firmly settled within it forever.

Just like the people of religious predilection whose strong area is the study of theology, all intellectuals and philosophers, each with their own perspective and arguments, express the same truth: wherever the human sight reaches the terrifying silence prevailing in the universe, it has only observed signs of change, transience and impermanence spread around in the vast expanse of life. Everything is worthless, illusory, without a trace, and constantly subject to change; even the human existence is devoid of immortality and everlastingness. Therefore, he learned that he could only find peace and stability by turning towards his origin. So, the recognition of his Creator and the expression of his relationship with Him is essentially the desire of human soul, which on the one hand protects him from feeling lost or helpless in this universe, and on the other, gives his life a purpose and meaning by connecting him with the eternal, original and universal Truth. He continues his quest to explore this Truth despite his inept access and scarcity of means.

1.5 THE GENETICS OF HAMD AESTHETICS

If we ponder from this viewpoint, it becomes clear that Hamd, regardless of its technical and artistic features and distinctions, is essentially an expression that gives voice to the vital inner aspiration of the mortal man. Through this voice, the call of the

human soul echoes in the silence prevailing in the universe and manifests its restlessness to find its Creator. Then, when it finds Him, the words of hymn blossom to offer gratitude. The overwhelming power of connectivity, which descends into the feeling of gratitude and the ecstasy that wraps him, also imbue the words and lyrical phrases with the waft of perfume the Hamd and hymnology breezes. This is why Hamd and hymnological expressions are not found in religious cultures alone. We also find them in some form in non-religious civilizations throughout the world's earliest known history. This proves that man, at the very first level of his consciousness and at the very first stage of his perception, strongly felt as a demand of his innermost being, his soul, to know, recognize, and deeply and permanently connect with his Creator and Lord.

2. HISTORICAL SPAN OF HAMD POETRY

This preliminary discourse clearly establishes that the poetic genre of hymns—Hamd has been fervently regarded most important in the field of literature and art from the ancient eras to the modern age, to date. History and research books contain not one or two, not dozens, not even hundreds, but thousands of references that show us a wide world of human thoughts and feelings from different angles. We see how humans have seen this demand of their soul since the time when there were no philosophies, no theories or concepts, and what they have done for it. The most interesting study in this regard is the one that surveys the literature and poetry that has developed in cultures and societies where there is no religion, but there too Hamd poetry affectively produces in the works of art the prevailing concept of God.

2.1 HAMD IN EARLY PERIOD OF URDU LITERATURE AND THE SUFIS

The history of civilizations also reveals that in societies where literature flourished, their early period was characterized by the use of poetic aesthetics. It can be proclaimed that the first sign of literature appeared in the form of poetic art. Like most languages in the world, the early period of Urdu literature is also marked by poetic expression. A study of the poetry of this period suggests that humans first expressed their natural feelings and inner emotions in poetry, and a significant portion of this poetry consists of hymns and religious teachings. The scholars and researchers of literature and history attribute this to the fact that Sufis played a substantial role in the development of culture and society in our region. This is undeniable that Sufis are very broad-minded in their thoughts, temperament, and attitudes towards life. However, it is also true that if one could give a single title to their personality and character, it indeed cannot be any other than brotherhood. In the early days of Islamic civilization in the Indian subcontinent, this way of life made the personality of Sufis work like a magnet that attracted people of all races, religions, and nationalities, regardless of their differences. It also worked to mold them into its own style. In their poetic thoughts, Sufis taught love for humanity, and on a deeper level, their poetry also reflects a gentle approach towards religious education and the promotion of religion. Thus, this poetry informed people about the Sufi's spiritual experiences on the one hand, and spread religious education among them on the other. Poetry, in general, affects the heart more than the mind and stirs up emotions. The Sufis employed the affective charm of poetic art with such sweet love that it captured people's hearts, and spread in them the light of faith. In this light, the common people first of all recognized the Almighty God the most, Who loves his creation infinitely. He sends down blessings in the world for them and never leaves them helpless in any situation. He is their

guardian and protector. He always wants their good and calls them towards Him. He is the owner of all powers. The earth and the sky, water and air, day and night, and life and death are all in His hands. Sovereigns and paupers, mighty and defenceless, the elite and the run-of-the-mill, everyone, regardless of their social status, can achieve success by bowing before Him. These words, spoken in a simple and loving manner, had such an impact on people's minds and hearts that they completely transformed the culture and society of the Indian subcontinent. This is because, here, the power of poetry and the sincerity of purpose had merged.

2.2 TWO FUNDAMENTAL THEMES OF SUFI POETS

WALI DECCANI, MIR TAQI AND MIR DARD TO IQBAL

If we study the poetry of the Sufis in Urdu in depth, we find that they had two fundamental themes: monotheism and unconditional and indiscriminate love for humanity. Therefore, the proportion of hymn of God in their poetry is the highest. This hymn encompasses all the important topics of religion and thought, but in a way and style that every listener and reader understands and accepts them according to their own mental level. In this poetry, the themes and concepts of Lordship and praise and glorification of the Lord of the Universe have partaken in the creative experience in such a cognitive-affective mode that the imprint of the Sovereignty of God is stamped on the hearts of His creatures like a seal. The great poetic tradition of Urdu has made full use of this style and rhythm of the Sufis. The reason for this is that you can see in the poetic reservoir of Urdu, from Wali Deccani, Mir Taqi and Mir Dard to Iqbal that the hymn of God has been communicating and transmitting meaning at a higher level of ideas, expression and poetics. This tradition continues to modern poets to date. Given that a large part of this tradition is made up of Sufis, but if you look at the central poetic tradition of Urdu, you will discern the poets from the lowest to the highest level connected to this creative

tradition as per their respective proclivity, aesthetic endowment and frame of poetic mind.

3. HAMD—A BASIC ELEMENT OF ARTISTIC CREATION

Thus, the creative literature of every era seems perfumed with the fragrance of remembrance of the Creator of the heavens and the earth, and Hamd exists as a basic element of the accomplishment of artistic creation. Not only the poetic expression of spiritual, moral, religious, jurisprudential, and reformist tunes, but also the hues of hymns and worship, the presentation of amorous, romantic, imaginative, and imaginative emotions are kneaded in the prologue to the aesthetic endeavour of spiritual quest and perception that show a glimpse of the poet's inside peacock of rapture and ecstasy.

3.1 THE AESTHETICS OF ISLAM'S CONCEPT OF GOD

Only a great civilization can produce great literature. If you look at any tradition of literature in the world, you will see that a great and noble concept is at work in the background. In fact, the foundation of every great concept that promotes life and ideological system of a civilization premises on its concept of God. The greater, deeper, and more comprehensive this concept, the wider, deeper, and more attractive the aesthetic manifestation of the architecture of that civilization. Even though it is not directly influenced by religious ideas and teachings, the entire corpus of Urdu poetry of first-rate order inevitably expresses the aesthetic aspect of Islam's concept of God in all its semantic transmissions and modes of communication. Without any doubt, the devotional poetry sets forth its most perfect and supreme example.

3.2 THE MECHANICS OF HAMD AESTHETICS

Despite the effects of Sufi teachings and religious education, this question stirs some inquisitive minds of those who study art and literature. That why would an artist's mind that is more perceptive than an average human mind, his sensitive nature is capable of observing the experiences of human nature in greater depth, and his creative frame of mind that reaches the subtleties of the phenomena of life and the universe, require or aspire to adopt religious rituals, worship and servitude?

1. Apparently, this question seems complex to understand. It appears that its satisfactory answer would require sorting out complexities of philosophy and interpreting psychological intricacies. Without this, its befitting answer looks far from possible. This impression is not wrong either because those who have written to refute religious ideology and teachings have employed all these things and factors to their advantage to fulfil an obligation in making endeavours required as per their proclivity and tried to make the best of it. However, when we consider this question calmly, we cannot help feel it is a very simple question, and that the answer is completely concealed in the question itself. The only need is to correct the angle of thought. How? Let us see. First, since the mind of a creator or poet is perceptive, sensitive, and inquisitive, the flow of its consciousness and feeling discovers the truth faster than common man that this universe and all its manifestations are actually reflections of the glory and beauty of an eternal power and its power and authority.
2. Secondly, since the poet is a disciple of God, the divine power also guides him. When he realizes this, his conscience also gets prepared to bear witness without hesitation. This testimony becomes evidently discernable as a surface reality of his art and audible as an echo or a resounding voice, even in the poetic creations of poets who otherwise do not appear to have a religious proclivity.

3. The third point is that on a technical and creative level, his consciousness expresses its highest state and quality. At this moment, there is no room for doubt in his mind. Therefore, the evidence of his servitude appears in his diction with full awareness and lingual structure, which actually manifests his faith and belief. This acceptance of truth, on the other hand, is also a manifestation of the higher quality of his art because both awareness and feeling are at their highest at this stage. At this point, his art is no longer art alone; rather, it becomes a cry of the soul, with all the veracity of his existence. So, having reached the goal of validation and firm faith, he expresses himself in Hamd and supplication modes. To confirm this fact, it is not necessary to study the work of a poet who holds a particular position or bears a particular literary conduct. You can take up any poet; his work will appear to validate this reality. Therefore, it is certain that a poet who expresses his servitude on a technical level and versifies hymn and supplication only makes progress in this direction when this demand emerges from his own inner being. It is not possible for a poet to create it for any external need, to test his art, or as a practice in vogue. In this regard, Maulana Syed Abul Hasan Nadvi's opinion merits a glance:

“The Prophet Muhammad’s message and teachings have employed two means to stabilize and sustain the relationship between the servant and Lord: remembrance and praise of God, and supplication and prayer. The way the Prophet praised God, emphasized the importance of His remembrance, explained its virtues and benefits, and revealed its secrets and wisdom, the praise and supplication have become more than just a duty; rather, they have become a fundamental need of life, a characteristic of nature, food for the soul, and medicine for the heart.”

3.3 HAMD AND EXPRESSION OF SERVITUDE

The recognition and expression of the relationship between servant and Lord in the art of the creative poet means that he wants to return to his origin by recognizing the element of good in his conscience and bringing it to the level of affirmation and confession. This process is actually a means for him to connect with the validated truth on the one hand and, through it, discovering his own reality on the other. In this way, the hymn and supplication are not limited to the creative experience of the artist; rather, it become a spiritual exercise and “an act of aesthetic worship.” Pointing out this matter, Dr. Tufail Ahmad Madani wrote:

“The hymn and supplication is both an art and a form of worship. When diligence and toil required for art, is employed in Hamd and supplication, it becomes worship. Most poets begin their artistic career creating ghazals and nazams, but when their artistic industriousness reaches its apex, they turn towards hymn and naat. That is where artistic toil attains to the level of artistic worship.”

3.4 HAMD—A FORM OF ARTISTIC WORSHIP

If praise poetry is considered a form of artistic worship, then it is also necessary to understand the human nature’s quest found placed somewhere in the nucleus of his inner self. What is the nature of this quest? It implies bringing one’s Creator and Sustainer into the domain of perception in such a manner that He attains the status of a vivid reality in one’s realm of sensory perception and the experiential realm. Consequently, within the framework of all revelatory religions, and notably within Islam, the conceptualization of the Creator transcends the confines of the sphere of existence and sensory perception with unwavering certainty. The created entity recognizes its Lord, its Creator and Master, by virtue of His power, authority, and attributes.

4. HAMD AND SPECTRUM OF ITS THEMES

These attributes and qualities He has articulated through divine revelation and elucidated to His creation through the honoured prophets, peace be upon them. Moreover, scholars assert that those chosen individuals who attain proximity to the Divine develop a heightened awareness, and upon reaching the level of perception and consciousness, they articulate their experiences to the common people. Similarly, the Creator, at the level of His artistic creation and worship, makes them aware, to the extent of their understanding, and successful in comprehending and expressing themselves in their creative manifestations. Therefore, we observe that the scope of themes related to praise (Hamd) is as vast for every poet as the expanse of one's awareness and perception allows. Whereas the domain of divine attributes is inherently so extensive that human cognition cannot fully encompass it. The entirety of comprehension and perception, with all its rapidity and profundity, stands before the pen of the transcendent essence of the Creator, revealing itself in an unaided and helpless manner in the face of the multifaceted dimensions and diverse realms. The manifestation of the human intellect and understanding's inadequacy and limitations, when expressed within the framework of poetry, expands the thematic scope of praise and exaltation. It heralds the advent of new possibilities, suggesting that the self is so vast and diverse that despite all of humanity's efforts and endeavors, it remains elusive and beyond grasp. A systematic study of the series of hymns composed from ancient times to the present reveals that the journey of praise undertaken by humanity encompasses observations and experiences in the conquest of this universe. Through this expedition, the individual continually generates new facets for recognizing and acknowledging their Creator.

4.1 SECULAR KNOWLEDGE AND FACETS OF KNOWING GOD

The gracious sentiment underlying the assertion that the sciences and philosophies, which are commonly understood as secular, are concurrently contributing, each in its own distinctive manner, to the elucidation of the omnipotence and sublime attributes of the Creator of the universe for the benefit of humanity, is noteworthy. In our era, when a cursory glance is cast upon the advancements and revelations in these disciplines, ample evidence emerges attesting to the fact that human consciousness, while embracing them, has, in essence, undergone an experiential communion with the Creator's potency, craftsmanship, authority, magnificence, and mercy. Thus, a robust faith has been cultivated.

4.2 ARTISTRY OF POETIC IMAGINATION AND ELUCIDATION OF FAITH

Upon examining the matter from another perspective, it becomes apparent that the artistry of poetic imagination has also been employed in the expression and elucidation of faith and conviction. During this era, inspiration has been drawn not only from the teachings of the Prophet Muhammad ﷺ but also from the craft of eloquence for the manifestation of belief. The parallel of praising the Almighty corresponds to the practices of our noble Prophet ﷺ in supplications and expressions of gratitude. Furthermore, the divine guidance in the Quran surpasses all, assisting us in understanding how to invoke Him, seek His mercy, and ultimately attain His pleasure.

4.3 EVALUATION OF THE STATUS OF HAMD POETRY—FORM AND CONTENT

Here, we need to inquire whether, considering the poetic capital of Urdu, it can be asserted that the literary and poetic repository,

when viewed through the lens of the Hamd genre, is worthy of pride in both intellectual and artistic dimensions? This is an exceedingly serious and crucial inquiry. Contemplating this matter is imperative so that, without any neglect, we may determine what work has been accomplished in this context, to what extent, and in what manner, with regard to the genre of literature that extols the praise of the Almighty, so that we may ascertain the significance of this undertaking. However, while considering this question, we should also examine the current status of Hamd poetry in world literature. In undertaking this task, characterized by its intricate and comprehensive nature, it is unnecessary for us to meticulously encompass the entirety of the office. A cursory examination, however, will prove beneficial in effecting a discernible impact in this context. When one delves into the study of the world's oldest literature, it becomes apparent that there exists no society or civilization devoid of a rich literary tradition. From China, Greece, India, and Egypt to Iran and the Arab world, a longstanding tradition of Hamd literature unfolds before us. Evidently, within this tradition, variations in themes, articles, style, and tone align with the distinct tastes of each culture.

4.4 HAMD—THE MANIFESTATION OF A CREATIVE IMPULSE

However, it is evident that Hamd—praise—has not been neglected in any language or literature from ancient times to the present era. If it is asserted, it would not be incorrect to say that not only is the question of neglecting praise inconceivable, but it is also perceived that the most significant subject for poets of the past was the one in which they praised their Creator and Provider. Through this, they engaged in discourse or supplication. The essence of the statement is that the recognition of one's Lord and the expression of one's connection and relationship with Him has been, in essence, the pursuit of human nature and the demand of its spirit from the beginning to this age. Regarding the standards of Hamd

poetry, it can be said in reference that the capital of elevated intellectual thought in the realm of verse is generally scarce. In greater quantity, one finds the same discourse in which the working material is derived from the sentiments and emotions of an average level. The reason for this is that it has been translated at the level of popular expression.

In early days, Hamd had not attained the status of the literary genre that it enjoys in the current era in our literary milieu. We observe that amidst the poets of the classical era, Hamd compositions are not found with a significant specificity. Within their verses, however, Hamd themes do appear, albeit not overtly. The eloquence of expression in their discourse is not indicative of a formalized mode; yet it resonates with a genuine creative impulse within its context. In the same vein, it is noteworthy that irrespective of color, race, and religion, there is a distinct emphasis on praise among non-Muslim poets in Urdu. This emphasis is not exclusive to any particular genre. Whether it be ghazal, nazm, rubaiyat, qita, mukhammas, or musaddas, the expression of Hamd is an integral part of creative consciousness, thought and emotion in every literary form. To the extent that even in a genre like Masnavi, which entirely revolves around narrative storytelling, and is characterized by its subject matter and mood of love and beauty, poets have also chosen to incorporate Hamd as an essential element. As for standards, the situation here is akin to what we encounter globally. In this context, Dr. Abul Khair Kashfi writes:

In Urdu, the creation of excellent Hamd poetry is relatively scarce. The One Who possesses no particular magnanimous prominent form of a personage, lacking a discernible countenance, and yet, Who imprints its patterns upon every countenance and every prominent entity—to integrate Him into one's sphere of sensory perception and the realm of sensations is inconceivable without a profound (divine) imagination and an exquisite experience of servitude or servanthood. Furthermore, for

this, the stage of sensibility wrapped in extra-sensory perception is imperative, where mountains, rivers, seas, all appear akin to the inscriptions of His intricate designs, and all countenances manifest themselves like the sketches of His embellished script. Such a stage of effulgent extra-sensory perception of the Almighty Creator, a person can attain through the most beautiful names of Allah Most Exalted. In the signs of “Bari” (the Evolver), “Khaliq” (the Creator), and “Badi” (the Inventor), one can comprehend the creation of life and the universe and understand its perspectives. Through “Rahman” (the Most Gracious), “Rahim” (the Most Merciful), “Jabbar” (the Compeller), “Qahhar” (the Subduer), and “Aziz” (the Almighty), symbols of the relationships with humans and creatures can be reached, albeit to a certain extent.

In the context of this matter, the reality dawns upon us that the universe is the script of Allah Almighty. In the words of Sheikh Saadi, “Every green leaf is a page of knowing the Creator.” The Urdu poet Allama Saqib Kanpuri has eloquently expressed the same reality in a fervent and higher virtuous language, saying:

In hues of every scene, I've found You, my delight,
I pledge my heart's enchantment, eve and dawn's sweet
night.

5. THE GROWTH OF HAMD POETRY

Considering the initial phases of Urdu poetry, it can be asserted that at the outset, the scope of themes and stylistic approaches within the realm of panegyric was specific, rather, limited. Subsequently, the way the new themes and styles made way into

other genres such as ghazal, nazm, rubaiyat, and compositions, the intellectual and imaginative dimensions expanded in Hamd poetry as well. In this context, the progress and maturation achieved by human consciousness and enlightenment have led to a recognition of their Creator and an easier comprehension of the myriad signs scattered throughout the vast and sprawling expanse of the universe. Moreover, the paradigm for expressing these indications has been refined over time, acquiring a more sophisticated form with each passing moment. Today, we can observe that the tradition of Urdu Hamd poetry not only exhibits a significant continuity, but also manifests a broad spectrum of diversity and vibrancy in its expression, disposition, and style. This proves that the elevation of Hamd creations in our literature and poetry fundamentally resonates with the advancement of human consciousness. Indeed, it is a natural phenomenon as well. In the creative and artistic expression of humanity, the ray of its awareness and perception can be observed in every era and civilization. This phenomenon applies to our literature and arts, and within the religious genres of our literature, we can clearly witness the proof of this reality.

Insofar as my personal intellectual and literary life is concerned, I have discerned from the very outset that in the pursuit of various genres, Hamd and Naat poetry serve as the central focus of my literary proclivity. From that time until the past more than three decades, I have consistently endeavoured to comprehend and explore the creative, intellectual, and stylistic pursuit of Hamd and Naat. In the literary, scientific, intellectual, and artistic journey of both these genres, I have maintained a singular interest. I have diligently endeavoured to explore and comprehend the questions and discussions that arise at various stages of their development. In this pursuit, two years ago, I compiled the anthology: "The Poetic Tradition of Urdu Naat: Appreciation, History, Trends, and Demands." Later, I realized that there was also a need of similar adventure in relation to Hamd poetry. Consequently, I took the

initiative to collect essential material pertaining to the genre of Hamd. Examining the accessible topics on the subject, I observed that certain pre-written articles were significant. However, I felt that articles were required to be produced on certain aspects, in order that, akin to the critique of panegyrics, a document might be compiled on Hamd. This would not only support those engaged in understanding the tradition of Urdu Hamd poetry but also signify contemplation on certain probing questions and introduce some novel intellectual guidelines in the context of one's era and the time to come.

5.1 COMPILATION OF THE TRADITION OF URDU HAMD POETRY

The arrangement of the Almighty, the Lord of Majesty, is truly remarkable. A person takes the first step on the path with sincerity, and thereafter, as if by itself, the direction towards the destination begins to progress. I was perusing books and writings on this subject when the selected works of Ghaus Mian, a Hamd compilation, came to my attention once again. This book was published approximately sixteen years ago. Those days, an elaborate commentary by Mubeen Mirza was also published in the book serial magazine "Naat Rang" in which several crucial points were discussed, particularly about the introduction by the compiler delving into critical analysis and examination of Hamd poetry. These inquiries were essentially derived from discussions pertaining to the scrutiny and evaluation of Hamd. For instance, we do not gain a precise understanding of the scientific, literary value of Hamd in view of the compiler. The religious references cited at the outset of this preamble are evidently the opinions borrowed from other critics. It could be of great value if certain questions were raised and answered in the preamble such as:

- What is his own opinion in this regard, and how does he find Hamd progressing through the tradition of Urdu poetry?
- How does the semantics that Hamd poetry architects form part

of the semantic continuity of our poetic tradition?

- What are the technical and intellectual achievements of Hamd as a poetic genre until now?
- Have there been intellectual and stylistic experiments of Hamd in different periods of literature? If so, what stylistic developments do we observe in this regard?
- In the annals of literary and poetic history, we observe the influence of various movements and theories on the corpus. To what extent have these influences effected Hamd poetry? If not then what are its possible reasons?

These questions have particularly motivated me to organize this book, focusing my attention on addressing these issues and discussions in the context of the study of Hamd poetry. Upon a critical examination, it was discerned that the issue of criticism of Hamd in Urdu literature is somewhat analogous to what we observe in the realm of panegyrics. Many of our critics are not inclined towards critical, analytical, and interpretative readings of Hamd (hymns) and Naat (panegyrics). They proceed ahead, asserting that it is merely a matter of religious love and devotion, dismissing it as not worthy of scrutiny against the intellectual and artistic standards. Those critics inclined towards such readings also adopt an approach marked by admiration and creative motivation. It appears that they, too, embrace the methodology of the first group of critics in a different manner. Very few individuals have approached this task in a manner analogous to the treatment of other genres, moots and themes of literature and poetry. Therefore, it can be extrapolated that compiling a vital and substantial study of literary criticism of Hamd poetry (Hamd Nigari) is as challenging as producing an authentic document on comprehensive criticism of panegyrics (Naat). Nevertheless, in the composition of this book, I have endeavored to comprehensively establish it as a fundamental document for those who will be engaged in this work in the times to come.

An attempt has been made in this work to present this book on

Hamd not merely as a matter of religious devotion but rather to provide an opportunity to perceive it in the capacity of a genre of literature. It endeavors to instigate its readers to contemplate on questions that resonate within the central edifices of literature and poetry, wherein societal consciousness and contemporary sensibilities are prominently manifest. Through this reading, the audience is afforded the opportunity to discern the literary semantics Hamd poetry architects, and understand how it has been integrated into the continuum of our poetic tradition. It also explores that, as a literary genre, what technical and philosophical watersheds Hamd poetry has marked in different periods of poetic history. The inquiry extends our perception to the stylistic experiences in advancing Hamd poetry. The intension is also to inspire the reader's literary perception how movements and theories in the history of our literature and poetry, which have exerted influences, have traversed towards Hamd poetic literature; if at all it transpired, in what manner and to what extent have they reached the zenith of panegyric manifestation.

5.2 GROWTH OF HAMD POETRY IN CONTEMPORARY ERA

Talking of contemporary era, I feel that the poets who engaged themselves in producing literary Naat also felt inclined towards creating Hamd poetry. Besides, the institutions that took up to promote Naat and established the tradition of organizing literary Naat congregations held literary Hamd gatherings as well which were fervently attended by poets who would especially create hymns to recite to the poets partaking in these programmes. This healthy literary practice resulted in a productive poetic trend; the poets composed Hamds regularly and in this way created valuable Hamd poetry collections. This activity roused a gushing trend of publishing Hamd collections and several Hamd poetry publications saw the daylight. In this connection, the efforts of literary institutions such as the Majlis-e-Ahbab-e-Millat Karachi, Hamd-o-

Naat Research Center Karachi, Dabistan-e-Warisia Karachi, and Hamd-o-Naat Academy New Delhi, along with several others, including Naat gatherings and forums of Hamd and Naat such as those in Islamabad, are commendable. The treasures of poetry and literature that we inherited from our predecessors are also conspicuously blossomed with the colour and melody of Hamd. In the Arabic and Persian perspective, it is observed that the tradition of hymns (Hamd) has remained an integral part of poetry and literature as a vital poetic tradition. In Urdu as well, it is evident that from the early periods until now, a significant number of poets have commenced their poetic collections with literary Hamd. Not only this, but due to the profound influences of Muslim civilization on the Urdu language and literature, a proclivity towards Hamd poetry strongly glows among non-Muslim poets as well.

6. HAMD LITERATURE AFTER THE ESTABLISHMENT OF PAKISTAN

Following the inception of Pakistan, Naat poetry made a rapid and remarkable advancement. The impacts of this development did not only permeate Naat, but also promoted Hamd literature. This endeavour unfolded not only through individual efforts but also at institutional levels. This period saw certain institutions and periodicals emerging only to promote Hamd poetry. The book series “Jahan-e-Hamd” and the monthly magazine “Armaan-e-Hamd” serve as exemplary instances before us. Through their commendable efforts, not only has there been an augmentation in the gatherings of Hamd poets, but there has also been a noteworthy expansion in the creation and dissemination of Hamd literature. Esteemed scholars, writers, and critics have earnestly begun acknowledging this phenomenon. I, too, have previously submitted the proposition that some notable and esteemed critics of literature and religion have dichotomized literature and religion,

distinguishing them into two separate realms, and have not accorded due attention and literary weightage to the religious genres. Notably, we observe that during this period, the creative, intellectual, and artistic journey of Hamd and Naat not only persisted but also traversed developmental stages. However, these genres, unlike other literary genres, could not earn recognition of their literary and artistic status in the mainstream literature. Their literary worth and status were not perceived in the manner they should have been recognized. It is a matter of gratitude that a change in this situation is becoming discernable now. Though the tendency towards neglect of religious poetry in our era has not been entirely removed, yet it has significantly diminished. Presently, both our critics and scholars of research are directing their attention towards the literary evaluation of these artistic gems as well.

After examining the current state of contemporary criticism of literature, it can be asserted that the Naat genre has, to a considerable extent, attained a robust position in the perspective of literary criticism. In the realm of criticism, its contemplative and sagacious aspects are becoming progressively evident. However, within the context of Hamd literature, there remains a pressing need and ample prospect for further exploration and development. In my personal capacity, I have also been actively involved in the promotion, publication, and advancement of Naat literature on a broad scale, for in my view, it held its own significant intellectual and scholarly position and deserved continuous attention. However, in 1999, while compiling a special issue of “Naat Rang” dedicated to Hamd (praise), numerous questions arose in my mind; and I felt inside me a strong desire to take up a literary venture on this front as well. This book may be viewed as a way forward to accomplish this desire of promoting the cause of the tradition of Hamd poetry.

While selecting articles for this book, several questions, topics, themes and future possibilities engaged my thought process.

Additionally, there is a desire in my heart that people of the new era and those accepting contemporary knowledge in the context of their religious framework should make this work advance and progress. In this regard, I also consulted friends who have a serious and deep connection with poetic knowledge and literature. I meditated over some new topics and got articles written on these themes. Here, I would like to especially mention a renowned literary critic Dr. Tariq Hashmi associated with the teaching of language and literature since long. On my request, he expeditiously composed his article in a short time for this book on Iqbal's famous line of his poem Shikwa:

شکوہ اللہ سے خاکم بدہن ہے مجھ کو

To Allah, my complaints I humbly lay, be dust in my mouth.

In this article, he not only explored Hamd poetry from a novel perspective but also substantiated through evidence and references that complaints and arguments with God too are integral aspects of the tradition of Hamd because we find in them a particular manner and style meant for God's Praise. I am incorporating the critical endeavour of Dr. Tariq Hashmi into this book with gratitude and aspire that in the times to come, new readers and critics of praise will generate fresh perspectives of thought and insight. I wish they propel forward in the realm of new intellectual and literary creation the work of those who have contributed alongside me and those who lead us into this venture through their pioneer work.

Considering various aspects and contemplating different facets to make this book a foundational source and document related to Hamd, it seemed inevitable that in this field the work done so far needs to be acknowledged. Therefore, a subtle indication and key points related to this should be indexed here, so that those who work in the future can have every possible convenience in

undertaking research from investigative perspectives and reach the original source through easy reference.

Let's take a look at the admirable performance of those esteemed magazines and journals which, in one way or the other, played an authoritative and responsible role in the promotion of Hamd literature.

MAGAZINES AND JOURNALS

6.1 THE MONTHLY "NAAT" LAHORE — HAMD-E-BARI TA'ALA NUMBER 1988

In January 1988, under the editorship of (Late) Raja Rashid Mahmood, the monthly magazine "Naat" commenced its publication journey. Its very first issue was titled "Hamd-e-Bari Ta'ala Number." Seven articles were presented in this issue along with a selection of such hymns that also incorporated the term "Naat." The details of the articles are as follows:

- Concepts of Monotheism in Islam by Khalil ur Rahman Khajolvi
- Hamd, Hamed, and Mahmood by Abdul Haq Zafar Chishti
- Praise in the Hadiths of Divinity by By Editor
- Personal References in Hamd Poetry by By Raja Ghulam Muhammad
- The Cry of Unity in the Court of the Almighty by Atarat Hussain Baqai
- The Relationship between Hamd and Naat by By Raja Rashid Mahmood
- Forms of Praise in Hamd Poetry by Shahnaz Kausar

This issue will always be remembered as an excellent effort in introducing and promoting Hamd literature. According to the available information on the publication of Hamd numbers, the Hamd number of the monthly magazine "Naat" has gained priority in terms of publication until now.

6.2 THE QUARTERLY “KARWAN-E-ADAB” LAKHNOW—FIRST ISSUE 1990

Maulana Syed Abul Hasan Nadwi's efforts led to the establishment of the Department of Islamic Literature in Lucknow on January 9, 1986. Under its supervision, scholarly discussions were organized on various aspects of Eastern literature. From the 16th to the 18th of Rabi' al-Awwal in the year 1411 AH, corresponding to October 7th to 9th, 1990, the sixth symposium of the Department of Islamic Literature was held in the Educational Society of Maulana Muhammad Sani Hasani in Rai Bareilly on Hamd and Munajat, in which the following articles were presented.

1. Hazrat Maulana Syed Abul Hasan Ali Nadwi:
Topic: Praises and prayers, along with their religious and literary significance.
2. Maulana Syed Muhammad Raabiah Husaini Nadwi:
Topic: Texts of supplication in the words of Prophet Muhammad ﷺ.
3. Fazeelat-ul-Sheikh Abdul Qadoos Abu Saleh (Riyadh):
Topic: Supplication in Arabic literature.
4. Al-ustad Ahmed Muhammad Jamal (Mecca):
Topic: Literary aspects of praise and supplication.
5. Sheikh Zia-ud-Din Saboni (Mecca):
Topic: Poem on praise and supplication.
6. Dr. Abdul Haleem Owais (Riyadh):
Topic: Ibn al-Jawzi's supplication in his book “Al-Mudhish Al-Rabani.”
7. Dr. Abdullah Abbas Nadwi (Mecca):
Topic: Literary aspects of praise and invocations.
8. Maulana Zia-ud-Din Aslahi:
Topic: Praises and prayers in Hindu poetry.
9. Dr. Muhammad Rashid Nadwi:
Topic: Praises and prayers in Arabic poetry - a critical review.
10. Dr. Tafheem Ahmed Nadwi:

Topic: Praises and prayers in the 20th century - selected verses.

11. Dr. Muhammad Yasin Mazhar Siddiqui Nadwi:

Topic: Divine praises and shortcomings in poetry.

12. Dr. Ihtisham Ahmed Nadwi:

Topic: Elements of praise and supplication in Iqbal's poetry.

13. Dr. Muhammad Iqbal Hussain Nadwi:

Topic: Critical study of Bhazad Lucknawi's praise and supplication.

14. Dr. Waqar Ahmed Rizvi:

Topic: Literary assessment of praise and supplication in Hindi and Urdu literature.

15. Dr. Altaf Hussain Nadwi:

Topic: Capital in praise and supplication in the Oudh language.

16. Dr. Syed Muhammad Ijtaba Nadwi:

Topic: Mohammad Asghar Farooqi in the mirror of praise and supplication.

17. Professor Abdul Wahab:

Topic: Praises and supplications of South Indian poets.

18. Maulana Muhammad Khalid Nadwi:

Topic: Element of praise and supplication in the poetry of nature.

19. Maulana Ubaidullah Kothi Nadwi:

Topic: Praise and supplication in Iqbal's poetry.

20. Maulana Akram Nadwi:

Topic: Praise and supplication in the poetry of Abu al-Atahiyya.

21. Dr. Abdul Bari Shabnam Sabihani:

Topic: Praise and supplication in Urdu Mathnawi.

22. Maulana Aftab Alam Nadwi:

Topic: Praise and supplication in the poetry of Abu Nuwas.

23. Hasan Askari Tariq:

Topic: Better than women and Hafiz Jalandhari.

24. Anis Chishti:
Topic: Some Hindu poets who praise and supplicate.
25. Chaudhry Mubarak Ali:
Topic: Some important examples of praise and supplication.
26. Maulvi Mati-ur-Rehman Nadwi:
Topic: Some examples of praise and supplication.

In 1994, the first issue of the literary magazine Karwan-e-Adab —“Caravan of Literature” was published as the representative of Islamic literature. Selected articles read in the symposiums were shortlisted to present in Karwan-e-Adab. Let’s have a look at the contents of the issue.

1. Message: By Maulana Syed Abul Hasan Ali Nadwi
2. Our Caravan sets off afresh: By Maulana Syed Muhammad Rabia Hasan Nadwi
3. Caravan of Islamic Literature, Destination to Destination: By Professor Syed Zia-ul-Hasan Nadwi
4. Eight Academic Discussions of Rabita: Editorial body
5. Articles: Academic Discussion of Hamd and Supplication: Editorial body
6. Preamble: Editorial body
7. Hamd and Supplication and Their Religious and Literary Significance: By Hazrat Maulana Syed Abul Hasan Ali Nadwi
8. Pearls of Supplications by the Prophet: By Maulana Syed Rabia Nadwi
9. Poetry of Supplication in the Persian Language and the Position of Maulana Abdul Rahman Jami in it: By Dr. Mahmood Al-Hasan Aarif
10. Hamd and Supplication by Saadi: By Dr. Muhammad Sanaullah Umri
11. Peer Hidayat Sheikh-ul-Islam Abdullah Ansari and His Supplications: By Professor Zia-ul-Hasan Farooqi
12. The 20th Century Hamd and Supplication: By Dr. Tafheem Ahmed Madni
13. Hamd and Supplication in Urdu Mathnawi: By Dr. Syed

Abdul Bari

14. Hamd and Supplication in Allama Iqbal's Poetry: By Maulana Ubaidullah Koti Nadwi
15. Hamd and Supplication in the Mathnawi of Hazrat Kamal: By Maulana Muhammad Tayyib Usmani Nadwi
16. Critical Study of Bahzad Lucknowi's Hamd and Supplication: By Dr. Muhammad Iqbal Hussain Nadwi
17. Advancement of Hamd and Supplication in Mala Bar: By Dr. Syed Ihtisham Ahmed Nadwi
18. Hamd and Supplication in Hindi and Urdu Literature: By Dr. Waqar Ahmed Rizvi
19. Hamd Poetry of Some Hindu Poets: By Maulana Zia-ud-Din Aslahi
20. News of Rabita-e-Islami Literature: Editorial body

6.3 THE MONTHLY "TEHRIRAIN" LAHORE — HAMD-E-BARI TA'ALA NUMBER 1991

In the introduction to his compiled collection titled "Intikhab-e-Hamd," Ghaus Miyan informed about the inclusion of the first issue of the monthly magazine "Tehreerein" Lahore (1412 AH/1991 AD) as a tribute to the Hamd of Almighty Allah. This 100-page issue features a selection of 73 Urdu hymns, in addition to 3 Persian and 7 Punjabi Hamd creations. In the same article, he mentioned an issue of the magazine "Pagdandi" from Lahore but did not provide specific details about it. In that issue, the compiled collection of Hamd-e-Bari Ta'ala by Akhtar Kashmiri is also mentioned. This collection, consisting of 48 pages, includes news of 39 Urdu and 13 Punjabi hymns by 49 honourable poets. Since I do not have the issue of the magazine with me, providing detailed information about it is not possible.

6.4 THE QUARTERLY “MUFEEZ” GUJRANWALA — HAMD NUMBER 1997

The magazine “Mufeez,” published under the editorship of Muhammad Iqbal Najmi, presented its two publications as special “Hamd” editions. The first volume was published in 1997, and the second in 2003. Both volumes hold significance in promoting Hamd literature. These volumes contain articles and selections on the tradition of Hamd poetry in Urdu and Punjabi languages, along with introductions and critiques of contemporary and classical poets who have contributed to Hamd literature. Both the volumes have preserved valuable wealth of information on the subject of Hamd, its history, and its various aspects. Details of these volumes are as follows:

The Initial Concept of Hamd: Sabahat Mushtaq

Hamd in Urdu Poetry: Dr. Asi Karnali

The First Collection of Hamd in Urdu Language: Abrar Hussain

Treasures of Hamd and Naat in Balochi Poetry: Manzoor Baloch

Book on Punjabi Hamd Poetry “Rabbana”: Naila Sadaf

Effulgence of Hamd-o-Naat in Ghalib’s Poetry: Iftikhar Ahmed Adnani

The Style of Hamd-e-Bari Taala by Ghalib: Name not given

Khawaja Kareemullah Abbasi and Hamd-e-Rabbijalil: Prof. Muhammad Akram Raza

Asghar Gondvi’s Hamd Poetry: Prof. Israr Ahmed Sahavi

Critical Analysis of Hamd: Saleem Khan Gami

Hamd and Supplication—a View: Prof. Jafar Baloch

Dhu al-Jalal-i-Wal Ikram by Hafez Ladhianwi: Dr. Aftab Ahmed Naqvi

Subhan Allah al-Azim by Hafez Ladhianwi: Prof. Hafeez Taib

Research: Dr. Syed Abdullah

Al-Hamd by Mazafar Waris: Prof. Israr Ahmed Sahavi

Subtle impact of Modern Style of Humdiya Poetry: Shair Lucknawi:

Mirror House of the Divine Name: Dr. Syed Abul Khair Kashfi
Zikr-e-Latif: Muhammad Wali Razi:

Individuality of Subtle Impact: Hakim Prof. Amir Ahmed Usmani

Hamd Poetry in Urdu and Hamd Couplets: Dr. Riaz Majid

Hamd Prose: Prof. Israr Ahmed Sahavi

Hamd, Hamid, and Mahmood: Abdul Haq Zafar Chishti

Relationship between Hamd and Naat: Raja Rashid Mahmood

Nazr-e-Khuda by Muztar Khairabadi: Noor Muhammad Qadri

Hamd Poetry of Maulana Rasikh Irfani: Sajjad Mirza

Hamd Poetry of Khawaja Abid Nazami: Prof. Muhammad Akram Raza

Asrar Ahmed Sahavi and Hamd-e-Bari Taala: Muhammad Iqbal Anjam

Hamd Poetry of Prof Muhammad Akram Raza: Prof. Ghulam Rasool Adeem

Love in Dr. Saeed Iqbal's Hamd Poetry: Amjad Hameed Mohsin

Nazar-e-Khuda by Maztir Khairabadi: Noor Muhammad Qadri

Hamd Writing in Punjabi Poetry: Ehsanullah Tahir

Along with these articles, numerous Hamdh poems by various poets, both classical and contemporary, are included in this Hamd special edition. Undoubtedly, this collection will be beneficial for those working in the field of Hamd literature.

6.5 "JAHAN-E-HAMD" KARACHI 1998

"Jahan-e-Hamd" is the foremost series of books in Urdu, and its publishing started under the editorship of Taher Sultani aimed to promote Hamd literature. The first publication of this book series saw the daylight in June 1998. There is no doubt that Taher Sultani has diligently crafted a conducive atmosphere for the advancement of Hamd literature through his persistent efforts day

and night. Numerous poets who would participate in Hamd gatherings organized by him are now authors of their own hamd poetry books that they created inspired by Hamd literary culture promoted by Tahir Sultani. Looking at some articles published in the initial issues, it can be perceived that he induced the contemporary writers to create these pieces of literature. However, this passion seemed to have diminished in subsequent publications for some reasons. In this journal dedicated to the promotion of Hamd literature, various issues were produced as Hamd and Naat numbers but most articles published in these numbers related to themes of Naat. While most of these numbers continued to focus on Hamd and Naat, a significant portion of the articles in these particular numbers was related to Naat literature. The publication of these treatises hold significance within the realm of religious literature, albeit the foundational intent with which the magazine started its journey has weakened and distanced from its target. The arrangement of numbers on the poets upon whom this treatise is organized, if essays were written on the poets to whom numbers of the magazine were dedicated and the write-ups were presented focusing solely on their Hamd poetry, that would also be considered a significant contribution to Hamd literature. We find this arrangement especially in Allama Iqbal Number and Khawateen Number of “Jahan-e-Hamd”. These numbers are certainly a success. Some valuable articles have appeared in this issue of Jahan-e-Hamd and are an addition to the Hamd poetic literature.

The articles included in the first issue of “Jahan-e-Hamd,” have been divided into two sections under the categories of Hamd (poems praising Allah) and Naat (poems praising the Prophet). The details of the section covering Hamd literature are as follows:

1. Hamd is not just a form of expression; it is a part of faith: by Professor Shafqat Rizvi
2. What is Hamd? By Shafique-ud-Din Shariq
3. Hamd poetry in Urdu: by Dr. Sarwar Akbarabadi

4. Hamd verses in Sindhi: by Professor Afaq Siddiqi
5. The aspect of Naat in Hamd: by Adib Raeypuri
6. Modern poetic techniques in Hamd poetry: by Dr. Aziz Ahsan
7. Hamd poetry by poets of Hyderabad (Sindh): by Dr. Shahzad Ahmed
8. The Blessings of Hamd: by Dr. Shah Mohammad Tabrizi
9. Hamd, the Beauty of universe and humanity: by Bint-e-Maqbool

In any case, the journey of the magazine Jahan-e-Hamd to publish Hamd literature continues, and up to now, its nineteen issues have been released. Recently, Dr. Muhammad Sohail Shafiq, a prominent Urdu researcher and a young scholar known for his notable contributions to religious subjects, has made significant strides in organizing and facilitating the search and acquisition of materials for researchers of Hamd and Naat literature through the annotated index of the published issues of Jahan-e-Hamd. It is reported that the twentieth issue of Jahan-e-Hamd is being published as “Rasool-e-Azam Number”.

6.6 “KHAYAL-O-FUN” LAHORE — HAMD-E-BARI TA'ALA NUMBER 1999

The 10th issue of Khayal o Fun was published in February 1999 as Hamd-e-Bari Ta'ala number. This issue comprising 176 pages, contained following three articles in addition to Hamd poetry by 101 poets:

1. The Detailed Review of the Hamd issue of the monthly Naat: by Muhammad Mumtaz Rashid
2. Fourteen Centuries of Hamd poetry: by Muhammad Tahir
3. The Relation of Hamd and Naat: by Raja Rashid Mahmood

The last portion of the journal comprises a short section of Punjabi Hamdi poetry produced by some Punjabi poets.

6.7 “NAAT RANG” KARACHI — HAMD NUMBER 1999

In August 1999, the seventh issue of "Naat Rang" was published as “Hamd Number.” The contents of this issue are as follows:

- The Preamble: Sabih Rehmani
- Religious and Literary Significance of Hamd and Supplication: by Maulana Syed Abul Hasan Ali Nadwi
- Preliminaries of Hamd: by Rashid Warisi
- Philosophical Proclivities in Urdu Hamd Poetry: by Dr. Syed Yahya Nasheet
- Critique on Hamd Poetry: by Dr. Asi Karnali
- Hamd and Supplication in Hindi and Urdu Literature: by Dr. Syed Waqar Ahmad Rizvi
- Hamd and Supplication in Urdu Mathnawi: by Dr. Syed Abdul Bari
- Hamd and Supplication in the 20th Century: by Dr. Tufail Ahmed Madni
- Hamd, the Pride of the Grateful Servant and Support of the Helpless: by Professor Muhammad Iqbal Javaid
- The Sufi Hamd Poetry in Urdu: by Dr. Syed Yahya Nasheet
- Hindu Poets’ Hamd Poetry: by Noor Ahmad Merathi
- Hamd Poetry of Abu al-Atahiya, Abu Nuwas, and Ismail Sabri: by Dr. Abu Sufyan Islahi
- Sadi’s Hamd and Supplication poetry: by Dr. Muhammad Sanaullah Umri
- Status of Maulana Abdul Rahman Jami in Persian Hamd and Supplication: by Dr. Mahmood-ul-Hasan Arif
- Hamd and Supplication in Allama Iqbal’s Poetry: by Maulana Obaidullah Koti
- Hamd Poetry of Hafiz Ludhianvi: by Professor Hafeez Taib
- Muzaffar Waris’s Hamd Style: by Dr. Aziz Ahsan
- A Critical Study of a Literary Hamd: by Dr. Aziz Ahsan
- The Selection of Hamd (Ghous Miyan): A Commentary: by

Mubeen Marza

- Pen Prostration—An Impression: by Dr. Abdul Ghani Farooq

Besides, this special publication included Hamd poetry by 25 poets. According to scholars, this Hamd issue of Naat Rang proved a serious and scholarly document in the field of Hamd literature.

6.8 “NUQOOSH” QURAN NUMBER, VOLUME FOUR, HAMD CORNER (2001)

Under the editorship of Muhammad Javed Tufail, the well-known literary magazine 'Naqoosh' took out the Quranic Numbers. When its fourth volume, issue number 146, was published in the year 2001, its last section was dedicated to Hamd Corner consisting of its pages 684 to 767. The following three articles consumed pages up to 713:

1. Praise be to Allah: by Professor Muhammad Iqbal Javaid
2. Advancement of Hamd in Arabic Poetry: by Dr. Abu Sufian Islahi
3. Hamd in Persian Poetry: by Dr. Khawaja Hameed Yazdani

After these three articles, a selection of Hamd poetry in Urdu is presented under the title 'Selection of Urdu Hamd Poetry' from page 714 to 767. It begins with a brief write-up by the renowned Naat scholar Raja Rasheed Mahmood. The selection includes Hamd poetry of a hundred representative poets and brief accounts of their lives. This selection appears to be arranged by Raja Rasheed Mahmood himself.

6.9 THE MONTHLY NAAT LAHORE — HAMD-E-KHALIQ 2003

In January 2003, the monthly periodical “Naat” presented Issue No. 1 of Volume 16, under the title “Hamd-e-Khaliq.” This primarily constitutes a selection of Hamd pieces of poetry the literary creation of 138 poets. These hymns were subsequently

released in book form by Naat Kadah Lahore in the year 2003.

6.10 THE QUARTERLY “MUFEEZ” GUJRANWALA— HAMD NUMBER II, 2003

The second Hamd Number of Mufeez saw the daylight in 2003 presenting to the readers the following pieces of poetic art:

1. Allah Akbar—Hamd girdled in radiations of Quran and Hadith: by Prof Muhammad Akram Raza
2. Fire in the Stone (Hamd collection first published in Pakistan): by Professor Muhammad Iqbal Javaid
3. Hamd Poetry of Syed Ghulam Mueenuddin: by Ehsan Allah Tahir
4. Hamd Poetry by Tahir Sultani: by Ehsan Allah Tahir
5. Hamd Poetry by Mirza Aziz Chughtai: by Professor Asrar Ahmad Sahawari
6. Hamd mode of Ata Hussain Kaleem's: by Ehsan Allah Tahir
7. Hamd Poetry of Muhabbat Khan Bangash: by Ehsan Allah Tahir
8. The Colors of Hamd: by Muhammad Iqbal Najmi
9. What is Hamd? : by Muhammad Iqbal Najmi
10. Source of Hamd — Sahira Hameed Tashna: by Muhammad Iqbal Najmi
11. Hamd-e-Bari Ta'ala in Allama Iqbal's Urdu Poetry: by Akhtar Ali Akmal
12. Hamd Poetry of Sohail Ghazi Puri: by Sajjad Mirza
13. Exclusive Study of Hamd Collections: by Ehsan Allah Tahir
14. Hamd of Afsar Mahpuri: by Ehsan Allah Tahir
15. Hamd of Khaleeq Qureshi: by Ehsan Allah Tahir
16. Hamd Poetry of Sahir Shevi: by Ehsan Allah Tahir
17. Hamd Poetry of Syed Iftikhar Haider: by Professor Asrar Ahmad Sahawari
18. Hamd of Aziz-ud-Din Khaki: by Muhammad Iqbal Najmi
19. Hamd Poetry of Sajjad Sukhun: by Professor Asrar Ahmad Sahawari

After these articles, reviews on seven books of Punjabi Hamd poetry have been included in Punjabi language. This section also features a magnanimous Hamd Corner in addition.

6.11 THE MONTHLY “ARMAGHAN-E-HAMD”

KARACHI — 2004

The inaugural issue of the Urdu monthly magazine “Armaghan-e-Hamd,” dedicated to Hamd literature, was launched in February 2004. In terms of editorial leadership, it holds significance as an auspicious beginning for Tahir Sultani, serving as both a source of blessings for him and a priority for the publication. It reflects the worthy editor’s special connection with the subject matter of the magazine, reflecting through the lens of his editorial responsibilities. The magazine has presented a total of one hundred and twenty five issues to date, and its overall status does not markedly differ from that of “Jahan-e-Hamd” (I have specially mentioned it while writing about “Jahan-e-Hamd.” However, Tahir Sultani has undertaken a significant task by systematically compiling a treasury of Hamd poetry in these issues. Several editions of “Armaan-e-Hamd,” which he supervised at various times, have been organized in an orderly manner, containing Hamd verses recited by renowned Hamd poets who participated in Hamd gatherings held under his supervision. The selection of Hamd poetry from various genres, as presented in the special issues of “Armaan-e-Hamd,” will serve as a perpetual guiding light for those engaged in Hamd literature. Insha’Allah, it will continue to illuminate the path for the creative souls working in the field of Hamd literature.

6.12 THE QUARTERLY “AQEEDAT” SARGODHA — 2004

The first issue of the quarterly magazine “Aqeedat,” according to the Islamic calendar (1425 AH), was published in the year 2004

from Sargodha. In delineating the objectives of the publication, the editor, Shakir Kundan, has expressed that it aims to promote Naat literature. Emphasizing the commencement of any endeavor with the phrase “Bismillah” (In the name of Allah), the inaugural issue of “Aqeedat” is specifically dedicated to the themes of Praise to the Almighty and monotheism. The contents of the issue validate the vision the editor has articulated. Below is a detailed account of the contents:

1. The Beautiful Names of Allah (Asma-ul-Husna): by Syed Abu Al-Faiz Qalandar Ali Suharwardi
2. Hamd : by Mian Fazl Ahmad Habibi
3. Belief in the Uniicity of God and Centrality: by Hakeem Muhammad Saeed
4. Divine Praise and Prayer: by Colonel (Retired) Syed Maqbool Hussain
5. The Concept of Oneness of God: by Muhammad Bashir Ranjha
6. What is Hamd? : by Shakir Kundan
7. And When the Heart is Enlightened: by Mumtaz Ameer
8. Hamd Poetry by Non-Muslim Urdu Poets: by Editor

The collection includes a significant portion of Urdu and Punjabi Hamd poems, while on the last pages of the issue, a praise poem by Parvez Shami is presented in the English language.

6.13 THE MONTHLY MAGAZINE “QIRTAS”

NAGPUR — HAMD AND MUNAJAT NUMBER, 2006

The issue number 7 to 10 of the 19th volume of the monthly magazine “Qirtas” from Nagpur, unveiled as its special Hamd and Munaaajat edition for July-October 2006. The announcement of this distinctive publication was made by the magazine’s editor, Muhammad Aminuddin, at the time when the Naat-ul-Nabi edition of “Qirtas” was published in 2005. In the Hamd and Munaaajat Number, nineteen articles on various topics related to Hamd literature have been included. The details are given below:

1. The Quranic Style in the Context of Hamd and Supplication: by Dr. Haji Abul Kalam
2. Praise and Supplication in the Light of Islamic Jurisprudence: by Manzoor-ul-Hasan Manzoor
3. The Historical, Cultural, and Artistic traditions of Hamd and Supplication: by Dr. Muhammad Bashir al-Din
4. The Religious and Literary Significance of Hamd Poetry: by Dr. Manazir Ashiq Harganvi
5. The Importance and Necessity of Hamd and Supplication: by Qazi Rauf Anjam
6. Poetic Aesthetics in Classic Hamd Poetry: by Dr. Syed Yahya Nasheet
7. Tradition of Supplication in Mathnawis of Deccan: by Dr. Majeed Baidar
8. Hamd Poetry of Urdu Ghazal Poets: by Faragh Rohvi
9. Praise and Supplication: by Dr. Agha Ghias-ur-Rehman
10. Opening Verse of the First Ghazal of “Baal-e-Jibril” in the context of Hamd and Supplication: by Muhammad Badi' al-Zaman
11. Tradition of Hamd and Supplication poetry in Nagpur: by Dr. Muhammad Sharaf-ud-Din Sahil
12. Hamd and Supplication Poetry in Akola: by Dr. Ashfaq Ahmed
13. Hamd and Supplication Poetry in Hyderabad: Shaghil Adib
14. Hamd Poetry in Rajasthan and Dr. Fraz Hamdi: by Rafiq Shaheen
15. Hamd Poetry of Ara: by Shama Yasmeen Nazaan
16. Poetic Art of Kaleem Jami Warsi Mirrored in His Hamd and Supplication: by Dr. Kabir al-Din Warsi
17. Sahil's Hymns and Supplicatory Melodies: by Dr. Syed Yahya Nasheet
18. Hymns and Supplications in Free Verse of Mansoor Aijaz: by Ijaz Hangson Ghati
19. Hymns and Supplication in Maharashtra's Curriculum Books:

by Haroon Rashid Adil

In addition to these articles, this special issue also features one hundred and eighteen hymns written in various poetic forms. This Hamd and Supplication Number holds the status of a special literary document.

6.14 “JAHAN-E-NAAT” — HAMD-O-MUNNAJAT NUMBER, INDIA, 2013

Under the editorship of Ghulam Rabbani Fida, this Naat magazine brought out its 7th issue spanning from July to December 2013 as “Hamd-o-Munajat Number”. It published the following articles:

1. The Quranic Style in the Context of Hamd and Supplication: by Dr. Haji Abul Kalam
2. Poetic Aesthetics of Classic Hamd Poetry: by Dr Syed Yahya Nasheet
3. Hymns and Supplications: by Dr Agha Ghias-ur-Rehman
4. Growth of Urdu Hamd: by Tahir Sultani
5. Dr Yahya Nasheet’s views about Hamd and Munajat in Urdu: by Dr Muhammad Hussain Mashahid Rizwi
6. Hamd Poetry of Dr Muhammad Ali Asar: by Aleem Saba Naweedi

The issue has also included a Tahir Sultani Corner that presents his interview, an article on his literary performance and views of certain writers about him.

6.15 THE WEEKLY “DHOOM” GJURANWALA — HAMD NUMBER, 2018

The Hammd Number of weekly Dhoom was published under the editorship of S.M.Asif in December 2018. In this 112 page special issue of the weekly the Hamd odes of 45 poets have been included; the special feature of these hymns is the radeef (last ending word of every second line of a verse) is “Dhoom Hai.” A total of 45 hymns of praise have been meticulously compiled on this illustrious

theme. The honourable poets whose poetic creations have embellished the blessed pages of this issue include the following:

Junaid Azar, Rashid Afreen, Sarwar Aman, Ashfaq Ahmed Ghorī, Akram Bajwa, Musharaf Hussain Anjum, Safdar Ali Insha, Tanveer Phool, Tafakur Mahmood Gondal, Masood Tanha, Saqib Alvi, Sayyid Qasim Jalal, Ahmed Jalil, Khawar Ijaz, Khurshid Baig Melsawi, Aasif Riaz, Mumtaz Rashid, Riyaz Ahmed Qadri, Zahid Bokhari, Muhammad Amin Sajid Saeedi, Rashid Saqi, Riyaz Ahmed Sahr, Saeed Iqbal Saeedi, Sikander Saharab Mew, Shair Ali Shair, Shaker Kundan, Sayyid Shahid Hussain Shahid, Farzand Ali Shoq, Sabir Azim Abadi, Tahir Sultani, Bashir Aabid, Muhammad Najm ul-Amin, Aroos Farooqi, Faiz Rasool Faizan, Muhammad Akram Qalandari, Qamar Hijazi, Osman Qaisar, Qaisar Mahmood Goraya, Gustakh Bukhari, Mujtaba Shahzad, Ahmed Hameed Mohsin, Muhammad Noor al-Din Mauj, Ghulam Rasool, Zubair Nazish, Muhammad Iqbal Najmi, Naseem Sahar, Hafiz Noor Ahmed.

This Hamd Number of Dhoom is a commendable effort to promote hymn poetry penchant; the editor and his team merit felicitations on this estimable work. In 2017, the weekly “Dhoom” also brought out a Naat Number comprising pieces of Naat with similar Dhoom Hai radeef. Both these issues of the weekly Dhoom, however, did not include any article written on the Naat or Hamd genres.

The aforementioned Hamd numbers of the literary journals manifest the poets’ and editors’ deep and infinite love and adoration for the Lord of the universe and enthused fondness for the literary genre Hamd and its promotion. These numbers have unequivocally revealed novel pathways for the creation, exploration, and critique of hymns, contributing to the enrichment and vivacity of the poetic tradition of hymnology and Hamd poetry. However, the research principles and poetic standards of compiling Hamd poetry has been lost sight of in this enviable activity. In them has been undertaken with in mind. Due to this,

the majority of the presented hymns in these publications do not bear the status of authenticated and credible texts. Instead of acquiring new and standard models of Hamd poetry, common and available resources have been mostly utilised and relied upon. The included articles in these numbers often exhibit a sense of haste on various occasions. They neither provide insights into the genre-specific and thematic expansion of Hamd nor acquaint the reader with significant indicators of the poetic tradition of hymn poetry.

7. BOOKS PUBLISHED ON URDU HAMD POETRY

After reviewing the Hamd Numbers of the quarterlies, monthlies and weeklies, it would be beneficial to cast a glance at some significant books published on the literature of Hamd poetry.

7.1 HAMD-O-MUNAJAT IN URDU (THE HAMD POETRY PORTION OF DR NASHEET’S PH. D. THESIS)

Dr Syed Yahya Nasheet

Dr. Syed Yahya Nasheet is a renowned Urdu researcher and critic, having authored numerous books. In 1984, he wrote his Ph.D. thesis on the subject of “Religious Trends in Urdu Poetry,” under the supervision of Dr. Syed Naeemuddin, for which he was awarded doctorate degree by Nagpur University in 1985. The detailed elaboration of the sections of the dissertation is as follows:

Chapters of the Ph.D. Thesis

Preface

Introduction: Religion and Poetry

Part I: Islamic Studies and Urdu Poetry

First Chapter: Religion, Sufism, and Ethics

Second Chapter: Hymnal Poetry

Third Chapter: Devotional Poetry

Fourth Chapter: Eulogistic Poetry

Fifth Chapter: Elegiac Poetry

Sixth Chapter: Martial and Historical Poetry

Seventh Chapter: Sufi Poetry

Eighth Chapter: Ethical Poetry

Part II: Other Religions and Urdu Poetry

Ninth Chapter: Hindu, Sikh Religions, and Urdu Poetry

Tenth Chapter: Buddhist Religion and Urdu Poetry

Eleventh Chapter: Christianity and Urdu Poetry

Twelfth Chapter: Summary

Index

Bibliography

This significant disquisition remains unpublished to date. This is interesting that the first research dissertation on Urdu Naat at the Ph.D. level was authored by Dr. Syed Rafiuddin Ashfaq. He completed his Ph.D. from Nagpur University in 1955, and in 1985, the completion of Dr. Syed Yahya Nasheet's Ph.D. thesis on the same subject also took place at the same university. This thesis contained a magnanimous portion on Hamd poetry. This is the first ever thesis that has discussed the evolutionary journey of Hamd poetry, exploring its diverse themes and subjects.

The high-minded section of Dr Nasheet's thesis focusing on Hamd poetry was published in book form in the year 2000 under the title "Hamd-o-Munajat in Urdu." Fazli Sons Private Limited Karachi published this book and it includes articles by Dr. Syed Muhammad Abul Khair Kashfi and Noor Ahmed Merthi, and a comprehensive flap by Dr. Jameel Jalibi. The book also attains the distinction of being the first critical and research work on Hamd literature. In its folds, the book encapsulates various critical and research perspectives on the historical development and analysis of Hamd literature in Urdu. After the introduction, the book has been divided into five sections.

1. History and Development of Hamd Poetry in Urdu
2. Philosophical Proclivity in Urdu Hamd Poetry

3. Sufi Dimensions of Hamd Poetry in Urdu
4. Devotional Poetry in Urdu
5. The Influence of the Quran on Urdu Hamd Poetry

Due to the significance, utility, and popularity of the book, its Indian edition was also published in Kolkata in 2010.

7.2 HAMD POETRY IN URDU — A FEW ASPECTS

PROFESSOR SHAFQAT RIZVI

Professor Shafqat Rizvi held a unique identity as a prominent researcher and self-assured critic in Urdu. His book, “Hamd Poetry in Urdu — A Few Aspects” comprises various articles written by him on different aspects of Hamd literature. It was published by Jahan-e-Hamd Publications, Karachi, in 2002. The first section of this book includes four articles:

1. Hamd is not just a literary genre but a part of faith
2. Are Hamd and Naat literary genres?
3. Hamd and Naat should be examined from a religious and poetic standpoint
4. Remembrance of God in the poetry of non-Muslim poets

In the second part of the book, there are articles published on the printed collections of Hamd poetry by Mufti Sarwar Lahori, Mazhar Khairabadi, Mazaffar Warsi, Tufail Dara, Hafiz Ludhianvi, Latif Asar, Masroor Badayuni, Anwar Azmi, Shiba Haidari, Mansoor Multani, Gohar Azmi, Jameel Azimabadi, Ajmal Naqshbandi, and Tahir Sultan.

7.3 POETIC TRADITION OF URDU HAMD — SABIH REHMANI, 2012

In 2012, Sahib Rehmani compiled this book comprising 21 articles; the Academy Bazyaft published it. Out of these, ten articles were included in it from the already printed material on the subject while eleven articles the compiler managed to be produced by scholars afresh for the book. Sabih Rehmani prefers not to

share his personal thoughts on the book in question. Instead, he leans towards sharing an excerpt from the critique written by the esteemed literary critic, Mubeen Mirza, about the same literary work. The perspective and vision employed in crafting these articles go beyond mere analysis, highlighting not only the historical and civilizational aspects but also the creative elements embedded in the study. Moreover, the expressed content sheds light on the thematic, perceptual, and intellectual essence of the field, acting as a guiding light for future scholars and authors exploring the world of Hamd poetry. From a literary standpoint, this book stands as an informal, significant, and thought-provoking document within our critical literary tradition.

Here's a simplified summary of the articles:

1. Introduction: Subh-e-Rahmani
2. Hamd: Mirrored in the Quran and Hadith: by Professor Muhammad Akram Raza
3. Religious and Literary Significance of Hamd and Supplication: by Maulana Syed Abul Hasan Ali Nadwi
4. Fundamentals of Hamd: by Rashid Warsi
5. Some Aspects of Knowing Hamd: by Professor Muhammad Iqbal Javaid
6. The Preliminary Concept of Hamd: by Subahat Mushtaq
7. Perception of Hamd in World Religions: by Dr. Mohsin Naqvi
8. Appraisal of Urdu Hamd Poetry: by Dr. Muhammad Ismail Azad
9. Urdu Hamd Poetry: History and Development: by Dr. Syed Yahya Nasheet
10. Hamd and Supplication in the 20th Century: by Dr. Tufail Ahmed Maududi
11. Hamd and Supplication in Urdu Mathnawi: by Dr. Syed Abdul Bari
12. Hamd: In the Tradition of Literature: by Professor Jilani Kamran

13. Textual Richness of Hamd Poetry: by Dr. Aziz Ahsan
14. Thematic Enormousness of Hamd: by Dr. Riaz Majid
15. The Poetics of Hamd: by Salim Shahzad
16. Hamd: Linguistic and Generic Perspectives: by Dr. Riaz Majid
17. شکوہ اللہ سے خالم بدہن ہے مجھ کو — To Allah, my complaints I humbly lay,
be dust in my mouth. By Dr. Tariq Mahmood Hashmi
18. Creative Styles of Hamd in Urdu: by Dr. Muhammad Ashraf Kamal
19. Structural Study of Hamd Free Verse: by Kashif Irfan
20. Hamd Elements in Urdu Ghazal: by Khan Hasnain Aqib
21. Hamd Elements in Pakistani Urdu Ghazal: by Kashif Zia
22. Craftsmanship and Innovations in Hamd Poetry: by Dr. Muhammad Hussain Mushahid Rizvi

7.4 TEHMID-O-TEHSEEN (ARTICLES ON HAMD & NAAT) — PRAISE AND ADMIRATION (HAMD AND PENAGYRICS) PROF MUHAMMAD IQBAL JAVED

Professor Muhammad Iqbal Javaid is eminent and distinguished among the prolific writers in the realm of hagiographic literature due to his distinctive and authoritative recognition in his scholarly, research, and critical works, attributed to his unique style of composition and literary aesthetics. Currently, he has authored nearly 30 scientific and literary books. Recently two collections of his creative articles and disquisitions having been published that are written on Hamd and Naat. The first collection is Tehmid-o-Tehseen published in 2018 by Naat Research Center Karachi while the second collection Tehseen-e-Rasalat has been published in 2019 by the same publisher. Here, I would like to mention the compilation of Tehmid-o-Tehseen. This collection comprises a total of 33 articles, among which 7 essays delve into the scholarly and intellectual exploration of the field of Hamd, supplication, and invocations, aiming to broaden the scope of the literary and intellectual landscape of hymns. Here is the list of these seven

articles:

1. Surah Al-Fatiha: A Divine Gift of Praise and Supplication.
2. Alhamdulillah: Every path leads to the doorstep of Your Love.
3. Fire in the Stone (The first collection of Hamd in Pakistani literature).
4. Rabb al-‘Alamīn: Speaking about you under the title of Muhammad ﷺ.
5. The Style of Maulana Syed Zawwar Hussain’s Hamd.
6. The Sanctuary of Praise.
7. Du‘a: The Prophet’s Visionime.

7.5 KHUSHBU-E-HAMD — DR IHSAN ALLAH TAHIR

Dr Ihsan Allah Tahir has risen to prominence as an intelligent and skilful critic in devotional literature in a short span of time. His first book “Awwal Hamd Sana Ilahi” was published by Forogh-e-Adab Academy Gujranwala in 1999. This book included eight wide-ranging articles in Punjabi language on Hamd literature. In the year 2020, Forogh-e-Adab Gujranwala brought out another book by the learned author “Khushbu-e-Hamd”, which is a remarkable collection of Dr Ihsan’s critical and analytical articles on Hamd literature. The book is a fragrant flower basket containing perfuming reviews of Hamd books, artistic individualities and penchants of Hamd poets and some unique research and critique attempts by creative literary thinkers. The contents are divided into two parts:

Part I

1. Hamd-e-Bari Ta‘ala and Remembrance of Bari Ta‘ala’s Blessings
2. Manifestations of Nature Reflected in Hamd Poetry
3. The Praise of the All-Hearing, All-Seeing and Heart’s Groan
4. The Attributes of Allah and His Praise
5. Hamd Poetry and References Divine
6. Contemporary Issues and the Praise of the Peerless God

7. A Specialized Study of the Selection of Hymns
8. Pakistan's Love Reflected in Urdu Hamd
9. The Hamd Tradition in Regional Pakistani Folk Songs
10. Akbar Ali Ghazi—A unique explorer of Hamd in Regional Languages of Pakistan

Part II

1. Style of Hamd in Rasikh Irfani's poetry
2. Muzaffar Warsi's Hamd poetry in "al-Hamd"
3. Hamd Poetry of Abid Nizami
4. Hamd Poetry of Abu'l Imtiaz Ein Seen Muslim
5. A Study of Mohammad Iqbal Najmi's hymns in Haiku format
6. A View of Tufail Dara's Hamd "La Shareek"
7. Masroor Badauni's Hamd Couplets
8. Salim Akhtar Farani's Hamd in "Zia-e-Haft Rakhshan"
9. Hamd Poetry of Mohammad Iqbal Najmi
10. "Rab al-^ʿAlamīn"—The Intellectual Nucleus of Sajjad Sukhun
11. Tahir Sultani's "Urdu Hamd ka Irtiqā"
12. Syed Ghulam Muinuddin's Hamd poetry
13. Hamd Poetry of Tahir Sultani
14. Ata Kaleem's hymnal style
15. Hamd Poetry of Muhabbat Khan Bangash
16. Hamd Poetry of Afsar Mahpuri
17. Khaliq Qureshi's Hamd
18. Sahir Shevi's Hymnography
19. Amjad Sharif's Hamd Poetry
20. Noman Farooq: A Young Poet of Urdu Hamd

7.6 ELEMENTS OF HAMD AND NAAT IN URDU POETRY — MOHAMMAD KASHIF ZIA

In Urdu Ghazal, luminous signs of literary aesthetics and artistic excellence have emerged along with the manifestation of our cultural values and social behaviours on a profoundly semantic level. Keeping this in view, it is imperative to acknowledge the fact that Ghazal has consistently incorporated essential elements of our

religious ideologies and sentiments with profound depth and vitality along with maintaining its essential intrinsic creative commotion. The evidence for this assertion is available to us from the inception of Urdu Ghazal to the present day. It is such a distinctive facet of Urdu Ghazal that helps us not only in understanding its sentiment but also comprehending its formative essence. Muhammad Kashif Zia's book, "Hamd and Naat Elements in Urdu Ghazal," is essentially a part of his M.Phil thesis, which was written under the supervision of Dr. Nazar Abid and Dr. Muhammad Sufian Safi at Hazara University, Mansehra.

Here is a detail of its chapters:

Chapter One:

1. Ghazal—Lexical and Technical Meanings
2. Hamd—Lexical and Technical Meanings
3. Naat—Lexical and Technical Meanings
4. Form of Urdu Ghazal
5. Elements of Hamd and Naat of other Literary Genres

Chapter Two:

1. Tradition and Development of Hamd and Naat Elements in Urdu Ghazal (From the Beginning to 1947)
2. Hamd and Naat Elements in initial Urdu Ghazal
3. Hamd and Naat Elements in Southern India Urdu Ghazal
4. Hamd and Naat Elements in Northern India Urdu Ghazal
5. Hamd and Naat Elements in Lukhnow Poetry
6. Hamd and Naat Elements Elements in the poetry of the poets of Rampur
7. Hamd and Naat Elements in Urdu Ghazal of Later Poets (1857 to 1900)

Chapter Three:

1. Hamd Elements in Pakistani Urdu Ghazal (1947 to date)
2. Hamd Elements in Pakistani Urdu Ghazal (1947 to 1960)
3. Hamd Elements in Pakistani Urdu Ghazal (1960 to 1980)
4. Hamd Elements in Pakistani Urdu Ghazal (1980 to date)

Chapter Four:

1. Hamd Elements in Pakistani Urdu Ghazal (1947 to date)
2. Hamd Elements in Pakistani Urdu Ghazal (1960 to 1980)

Chapter Five: Research Findings

Bibliography

In 2020, when this thesis was published in book form by Naat Research Center Karachi, the last three chapters were included as part of the book. The contents of the book are as follows:

1. Foreword: Absorption of Hamd and Naat in Urdu Ghazal - Dr. Tariq Mahmood Hashmi
2. Preface: Muhammad Kashif Zia
3. Hamd Elements in Pakistani Urdu Ghazal
4. Naat elements in Pakistani Urdu Ghazal
5. Conclusion
6. Bibliography

In this book, Mohammad Kashif Zia has displayed his critical vision and insight. He has not only pinpointed when and where themes of Hamd and Naat have been incorporated in Ghazal poetry but has also examined the nature of these elements in Ghazal's research and poetic aesthetics. Moreover, he has explored the qualitative aspect of these elements in the context of ghazal research and assessed the impact of these on our poetic sensibilities as a whole.

7.7 TEXTUAL EXPANSES OF HAMD POETRY

DR. AZIZ AHSAN

Dr. Aziz Ahsan is a versatile scholar, researcher, author, poet, and critic with diverse interests and numerous literary and intellectual contributions to his credit. Notable among his literary works are critical and intellectual analysis of the Secrets of Selflessness, his poetic works and a tremendous book on Relationship with the Holy Prophet ﷺ. His books eloquently illuminate his intellectual expressions on various subjects. His Naat vision is a remarkable sign of identification that holds him in high esteem. In reference to

devotional poetry, he stands as the sole Urdu critic who has diligently and comprehensively engaged in research and critical analysis of panegyrics' form and contents. His work in this domain is particularly noteworthy for its amalgamation of research and critical perspectives on Hamd and Naat. He not only emphasized but also demonstrated through exemplary work the critical discourse on Hamd and Naat literature at scholarly and literary levels, serving as a catalyst for the formation of a methodical approach to the critique of Naat. With a holistic approach, he not only formulated thematic and literary standards for sacred literature through his critical theses and disquisitions but also highlighted the imperative need for critical sensibility in this domain. In creating critical mind and environment about Hamd and Naat, his published works will always be considered as important references. Below are some of his valuable works:

1. Urdu Naat and Modern Styles
2. Creative Realities of Naat
3. Art is Delicate
4. Critical Horizons of Naat
5. A Research Study of the Critical Treasures of Naat Literature
6. The Literary Journey of Urdu Naat in Pakistan
7. Critical Perspectives of Naat Literature
8. Semantic Aspects of Hamd and Naat
9. Legal Prerequisites of Naat Poetry

His recent book, "Textual Expanses of Hamd Poetry," published in 2020 has been published by Naat Research Center Karachi. This book comprises reviews and articles which Dr. Aziz Ahsan authored pertaining to Hamd literature. A cursory view of the list of articles suggests the potential utility of this book for any future study of Hamd literature. Here are its contents:

1. Inability of Expression
2. Textual Expanses of Hamd Poetry
3. Creative Probabilities of Hamd in Urdu Poetry
4. Poetry and Religion

5. A Critical Study of Poetic Hamdiyya Prose of Qamar Jameel
6. Maffar Warisi's Hamdiyya Melody
7. Sajjad Sukhun's Hamdiyya Poetry
8. Hamdiyya Melodies and the Intensity of Love Flame
9. Knowing Lord of Universe and Hamdiyya Literature
10. Echo of Hamd and Admiration: A Study
11. Poetic Tradition of Urdu Hamd: An Impression
12. Hamd and Supplication in Urdu: Dr. Syed Yahya Nasheet
13. A view of Hamd and Supplication Poetry
14. The Master of Heaven and Earth: A Study
15. An Impact of the Cry: Allah Akbar
16. The Permission of Time: A Unique Perspective
17. Hamd Poetry by Women: A Devotional Chronicle of Generations

7.8 HAMD HAGIOGRAPHY

ADHAN IN TEMPLE: TAHIR SULTANI

The book compiled by Tahir Sultani has a description printed on it: A distinctive compilation of Hamd poetry and expressions of non-Muslim poets. The book, therefore, should be pertinently examined within the context of literary reviews. Published by Chamanistan-e-Hamd-o-Naat Karachi in December 1997, this 184-page book contains two chapters. The first chapter includes Hamd poetry of 49 poets, while the second chapter compiles their characteristics. Notable contributors to the book include Professor Shafqat Rizvi, Noor Ahmad Merathi, Shahzad Ahmad, Sabih Rahmani, and Tahir Sultani.

Tahir Sultani fittingly deserves commendation for his diligent efforts and significant contributions to accomplish this significant work of art.

7.9 THE RESOUNDING CALL OF ALLAHU AKBAR IN THE SANCTUARY OF ELEGANCE — TAHIR SULTANI

In 1999, Chamanistan-e-Hamd-o-Naat Karachi published this commendable chronicle of Hamd poetry of the women Hamd poets. The book features articles and contributions from prominent figures such as Professor Afaq Siddiqi, Professor Shafqat Rizvi, Khawaja Razi Haider, Azm Behzad, Rashid Warsi, Shahzad Ahmad, Professor Maqsood, Professor Moazzam Ali Amjad, Ibn-e-Mukhtar Ansari, and Tahir Sultani. The memoir provides a comprehensive account of ninety female Hamd poets, presenting their biographies and works. In doing so, it successfully endeavours to fulfil a significant cultural need of its time.

7.10 ADVANCEMENT OF URDU HAMD — TAHIR SULTANI

This 932-page book was published in August 2004. The diligent research work and expansive literary and scholarly themes and moots its title was suggestive of were extinct. In reality, the entirety of this material, presented in book form, was initially published under the same title in the 14th issue of “Jahan-e-Hamd” in September 2004. Later, it was released in book form without any alterations or additions to the original content. Tahir Sultani's dedication and hard work, evident throughout, can be attributed solely to his simplicity. The book primarily revolves around interviews and memoirs of Hamd poets, making it easily recognizable as a comprehensive overview of Hamd literature. Nevertheless, for those engaged in the field of Hamd literature, this book can serve as a valuable reference work. Within its pages, notable contributions include writings by Mansoorayubi, Dr. Shahzad Ahmad, and Tahir Sultani, as well as flaps by Khawaja Razi Haider and Tajdar Adil.

7.11 GULSHAN-E-HAMD — TAHIR SULTANI

Published in January 2005, this memoir is presented as the first part of a book with the title “The First Compilation of Non-Muslim Poets: An Introduction to Memoirs and Hamd Verses.” The book consolidates the Hamd poetry and characteristics of 66 non-Muslim poets. While many of these poets have been previously mentioned in “Adhan-e-Dehr,” this memoir strives to present the compilation in a more refined and stylistically enhanced manner. The book, comprising 160 pages, not only includes the writings of Tahir Sultani but also features an article by Shabir Ahmad Ansari and illustrations by Tanveer Phool. The effort has been made to present the memoir in a more sophisticated and tasteful manner, surpassing the previous mention of these poets in “Adhan-e-Dehr.”

7.12 GULBANG-E-WAHDAT — NOOR AHMAD MERATHI

The name of Noor Ahmad Merthi stands prominently among contemporary Urdu scholars and esteemed biographers. His penchant for research and access to sources, combined with diligent efforts in the exploration of rare literary treasures, is acknowledged by the literary wizards in the realm of Urdu scholarship. Perhaps, no other biographer in Urdu literature has accorded our religious discourse the importance that Noor Ahmad Merathi has bestowed upon it. His works, including “Bahr Zaman Bahr Zaban,” “Noor-e-Sukhan,” “Gulbang-e-Wahdat,” and “Bostan-e-Aqeedat,” are compendiums that encapsulate the invaluable treasures of Hamd, Naat poetry and elegies in non-Muslim literature. The inclusion of these poets and their characteristics has further enhanced the scholarly significance of this intellectual capital. "Gulbang-e-Wahdat" is a significant compilation of selected Hamd poetry by non-Muslim poets, structured as a detailed memoir exploring the conditions and

characteristics of these poets. This memoir, adorned with the ornaments of publication, was presented by the Institute of Fikr-e-Nau Karachi in 2007. The book encompasses articles and contributions from Dr. Muin al-Din Aqeel, Shah Baligh al-Din, Majid Khalil, and Noor Ahmad Merathi.

Comprising the verses and memoirs of 211 poets and poetesses, this book holds substantial importance for scholars engaged in the field of Hamd literature. It serves as a valuable reference work for those delving into the nuances and expressions found within the realm of Hamd literature.

The tradition of Hamd literature in Urdu traces its origins back to the early period, but, as mentioned earlier, this genre has not received the recognition it rightfully deserves within the circles of literary criticism and the main stream of our literature. In fact, a perplexing lack of interest and regrettable neglect toward Hamd literature has been expressed, particularly by the majority of critics in our context, who, ironically, play a significant role in the continuum of Hamd literature. For quite some time, a similar situation persisted in Naat literature as well. However, over the past three to four decades, Naat, in its journey of research and criticism, has made considerable strides. Yet, when we juxtapose the entire creative and investigative journey of Naat, akin to the ancient and esteemed genre of Hamd, it becomes evident that this work still requires our full-fledged attention from both creative and scholarly perspectives, infused with additional creative prowess and investigative angles.

Let us now turn our attention to a list of books that signify the indicative index of the creative journey within Hamd literature. These books are exclusively based on Hamd poetry:

7.13 PRINTED COLLECTIONS OF HAMD POETRY

1. Diwan-e-Manajat Hindi, Kanhaya Lal Hindi, 1873, Lahore
2. Diwan-e-Hamd-e-Izzati (Diwan), Mufti Ghulam Sarwar Lahori, 1880, Lahore

3. Nasheed-e-Iman (Diwan), Maulana Muhammad Hussain Tamna Muradabadi, 1309 AH / 1891 AD, Muradabad
4. Munajat Darbar-e-Tawheed, Hakeem Ghulam Moh-ud-Din, 1903, Lahore
5. Hamd Nama, Sheikh Abdullah Khan Abdi, 1907, Gujranwala
6. Naghma-e-Tawheed, Malik Hemraj, 1909, Lahore
7. Tuhfa Haqqani, Sheikh Muhammad Khan Khadim Qureshi, 1911 / 1329 AH, Gujranwala
8. Nazr-e-Khuda (Diwan), Muztar Khairabadi, 1331 AH / 1913 AD, Agra
9. Hamd-o-Manajat, Khair-un-Nisa Bahtor Hasni, 1343 AH / 1923 AD, Lucknow
10. Yadgar-e-Azhar, Syed Dildar Hussain Azhar, 1933, Hyderabad Deccan
11. Bab-e-Karam, Sayyida Ummat-ul-Tasneem Hasni, 1956, Lucknow
12. Munajat Be Asma al-Husani, Syed Abdul Subhan Qadri, 1968, Hyderabad Deccan
13. Munajat-e-Karam, Dard Kakorvi, 1391 AH / 1971 AD, Karachi
14. Wujud-o-Shohud, Ata Kalyani, 1973, Hyderabad Deccan
15. Pathar mein Aag—Fire in the Stone, Abdul Salam Tur, 1980, Lahore
16. Tazmeen ber Munajat Siddiq-e-Akbar, Aziz Sabri, Aziz Ahsan, 1980, Karachi
17. Al-Hamd, Muzaffar Warsi, 1984, Lahore
18. La Shareek, Tufail Dara, 1985, Lahore
19. Dhu al-Jalal wa'l-Ikram, Hafez Ludhianvi, 1986, Faisalabad
20. Munajat-e-Badr, Badr al-Qadri, 1987, Azamgarh
21. Sahifa-e-Hamd, Latif Asar, 1988, Karachi
22. Subhan Allah wa Bihamdihi, Hafiz Ludhianvi, 1990, Faisalabad
23. Subhan Allah al-Azim, Hafiz Ludhianvi, 1990, Faisalabad
24. Be Huzur-e-Haq Ta'ala, Kawash Zaidi, 1990, Faisalabad

25. Sahifa-e-Zaat, Latif Asar, 1992, Karachi
26. Qalam Sajday, Lala-e-Sahrai, 1993, Karachi
27. Hamd Qat'at, Masroor Badayuni, 1994, Faisalabad
28. Khaliq-e-Dhu al-Jalal, Abrar Kart Puri, 1994, Delhi
29. Allahumma, (Ghair Manqut—dotless), Latif Asar, 1996, Karachi
30. Khuda-e-Dhu al-Jalal, Muhabbat Khan Bangash, 1996, Kohat
31. Zamzama-e-Hamd, Khawaja Muhammad Karim Abbasi, 1996, Gujranwala
32. Dua-e-Ghani, Sufi Abdul Ghani Qadri, 1997, Karachi
33. Kuleed-e-Bab-e-Rehmat, 6th edition, Sayyida Khair-un-Nisaa Bahtor Hasni, 1998, Lucknow
34. Hamd Nama, Shiba Haideri, 1998, Karachi
35. Teri Shan Jalla Jalalohu, Muhammad Musharraf Hussain Anjam, 1999, Lahore
36. Allah-o-Akbar, Gohar Azmi, 1999, Karachi
37. Tulu-e-Hamd, Latif Asar, 2000, Karachi
38. Hamd Meri Bandagi, Tahir Sultani, 2000, Karachi
39. Al-Rehman, Jameel Azim Abadi, 2000, Karachi
40. Al-Azmatu Lillah, Rashk Turabi, 2001, Sargodha
41. Rab-ul-Aalameen, Sajjad Sukhun, 2001, Karachi
42. Munajat, Sayyid Waheed Ashraf Kichhochvi, 2002, Ahmedabad
43. Bab-e-Karam, (5th edition), Sayyida Ummat-ul-Allah Tasneem Hasni, 2002, Lucknow
44. Al-Hamdolillah, Azizuddin Khaqi, 2002, Karachi
45. Al-Hamdolillah, Nasir Ahmed Nasir Siraji, 2002, Banaras
46. Teri hi Hamd-o-Sana, Aleem al-Nisa Sana, 2002, Karachi
47. Zabur-e-Sukhun, Tanveer Phool, 2002, Karachi
48. Hamd-o-Munajat, Mansoor Multani, 2002, Karachi
49. Allah al-Samad, Nigar Farooqi, 2002, Karachi
50. Munajat, Anjam Niazi, 2002, Rawalpindi
51. Miraj-e-Takhayyul, Nauman Farooq, 2002, Islamabad
52. Hamd Rubaiat, Raagib Muradabadi, 2003, Karachi

53. Muhamid-e-Bari Ta'ala, Khateeb Gulshan Abadi, 2003, Ratlam, India
54. Sajday, Rashid Qaisrani, 2003, Islamabad
55. Sana-e-Kibria, Yunus Hovaida, 2004, Karachi
56. Mahmood Alwari, (Ghairmanqut, dotless), Muhammad Haroon Arshad, 2004, Lahore
57. Allah Hu, Mashkoor Hussain Yad, 2004, Lahore
58. Hareem-e-Hamd, Munir al-Haq Kaabi, 2004, Gujrat
59. Ka'aba-e-Akhlash, Zafar Hashmi, 2004, Karachi
60. Qassam-e-Azal, Abrar Kart Puri, 2004, Delhi
61. Armaghan-e-Ham dShair Ali Shair, 2005, Karachi
62. Munajat-e-Hatif Syeda Ummatullah Tasneem Hasani, 2005, Lucknow,
63. Jabeen-e-Niaz, Aabida Karamat, 2005, Karachi
64. Al-Rahman Al-Raheem (Hamd Sonnet), Tanveer Phool 2005 Karachi
65. Nagma-e-Hamd, Muhammad Iqbal Najmi, 2005, Gujranwala
66. Qalam Ki Sajda Rezia, Muntakhib Ahmed Noor Saqlaini, 2006, Badayun
67. Hamd Mein Naat, Raja Rashid Mahmood, 2005, Lahore
68. Lillah Al-Hamd, Shadab Zaki Badayuni, 2006, Badayun
69. Rabb-e-Kainat, Ijaz Chishti, 2006, Lahore
70. Meraaj-e-Qalam, Zafar Hashmi, 2006, Karachi
71. Sujood-e-Tahyat, Raja Rashid Mahmood, 2007, Lahore
72. Hamd-e-Bari Taala, A.S. Muslim, 2007, Lahore
73. Allah, Dr. Muhammad Ali Athar, 2007, Hyderabad, Deccan
74. Khuda-e-Shah Zaman, Raja Rashid Mahmood, 2008, Lahore
75. Hamd Kahun To Ho Ujyara, Abrar Kurt Puri, 2008, Delhi
76. Hamd o Sana Ki Gonj, Siraj-ud-Din Siraj, 2008, Karachi
77. Khaliq-e-Do Jahan, Muhammad Rafiq Mughal, 2008, Karachi
78. Dua-e-Dil, Naeem Jalal Puri, 2008, Allahabad
79. Dua-e-Neem Shab, Nauman Farooq, 2008, Islamabad
80. Sana-e-Jaleel, Nazeer Fatehpuri, 2008, Puna

81. Riyaz-e-Hamd, Muhammad Iqbal Najmi, 2009, Gujranwala
82. Hamd Haiku, Muhammad Iqbal Najmi, 2009, Gujranwala
83. Sidq-e-Sameem, Gustakh Bukhari, 2009, Faisalabad
84. Tu Khaliq Hai Tu Malik Hai, Khurshid Beg Melsavi, 2010, Lahore
85. Tahmeed-e-Rahman, Raja Rashid Mahmood, 2010, Lahore
86. Hamd-e-Khaliq-e-Kainat, Muhammad Nawaz Mian, 2010, Qasoor
87. Tahmeed o Sana, Rafi-ud-Din Zaki Qureshi, 2010, Lahore
88. Al-Hamdulillah, Farhat Hussain Khushdil, 2010, Delhi
89. Al-Hamdulillah, Mahboob Rahi, 2010, Puna
90. Harf-e-Na-Tamaam, Muneer Saifi, 2010, Lahore
91. Nananway Sajadey, Mahsher Lakhnavi, 2010, Karachi
92. Kamal-e-Sukhan, Manzar Arifi, 2011, Karachi
93. Rabbana Lakal Hamd, Jamal Nasir, 2011, Maligaon
94. Hamd-e-Kardgar, Tahir Sultani, 2011, Karachi
95. Allah Akbar, Haider Bayabani, 2011, Maharashtra
96. Al-Azmat Lillah, Gohar Azmi, 2011, Karachi
97. Rabb Ke Hazoor, Shadab Zaki Badayuni, 2012, Badayun
98. Rab-ul-Izzat, Sajjad Sukhan, 2012, Karachi
99. Mizab-e-Rahmat, Raja Rasheed Mahmood, 2012, Lahore
100. Tamjeed-e-Kardgar, (Hamd Diwan) Gustakh Bukhari, 2013, Faisalabad
101. Ahad Ahad, Khayal Afaqi, 2013, Karachi
102. Ibtida-e-Sukhan, Dil Nawaz Dil, 2013, Lahore
103. Ilah Ki Khushboo, Aarif Raza, 2013, Faisalabad
104. I'tiraf, Abdul Majeed Chatha, 2014, Lahore
105. Lillah Al-Hamd, Muhammad Iqbal Najmi, 2014 Gujranwala
106. Ya Haiyu Ya Qayyum, Dr. Ghani Asim, 2014, Lahore
107. Terey Nishaan Shaam o Sahar, Nasir Ahmar, 2014 Lahore
108. Tafsir-e-Ilah (Ek Bahr Mein Hamd Diwan), Gustakh Bukhari, 2014, Faisalabad
109. Harf-e-Shan-e-Lasharik, Amin Banarsi, 2014, Karachi
110. Mahamid-e-Rab (Hamd Diwan), Sabir Sanbhali, 2014,

Sanbhal, UP

111. Rida-e-Shab Per Sitara Jhilmil, Ahmad Sajjad Babar, 2014, Lahore
112. Rabb-e-Aalameen, Mehr Wajdani, 2015, Karachi
113. Rabbana, Noreen Tala't Arooba, 2015, Islamabad
114. Sanain, Hasan Abbasi, 2015, Lahore
115. La yamoot, Nasir Malik, 2015, Layyah
116. Illa Hu, Abrar, Kurt Puri, 2015, Delhi
117. Sana-e-Rabb, M. Nasrullah, 2015, Delhi
118. Abareeq-e-Tahura, Abdul Rauf Shah Nabi Puri, 2015, Lahore
119. Aye Raheem Aye Kareem, Qamar Warsi, 2016, Karachi
120. Tu Kahan Mein Kahan, Faragh Rahvi, 2016, Kolkata
121. Kuliyat-e-Hamd (Six Collections), Raja Rasheed Mahmood, 2016, Karachi
122. Asma-ul-Husna, Dr. Masood Iqbal, 2016, Lahore
123. Wallah Al-Hamd, (Ghair Manqoot) Khurshid Naazir, 2017, Bhowalpur
124. La Mahdood, Riaz Hussain Chaudhry, 2017, Lahore
125. Arham, Gustakh Bukhari, 2017, Faisalabad
126. Lam Yazal, Abdul Majeed Chatha, 2017, Lahore
127. Nala-e-Shabgeer, Shujaat Ali Rahi, 2017, Swat
128. Ya Allah, Muhammad Bashir Razmi, 2017, Lahore
129. Sahib, Hasan Abbasi, 2017, Lahore
130. Khaliq-e-Arz-o-Sama, Khurshid Iqbal Haider, 2017, Karachi
131. Namaz-e-Ishq, Rao Riaz Ahmed, 2017, Karachi
132. Alhamdulillah, Qasim Raz, 2018, Lahore
133. Hamd Tarwenian, Musharraf Hussain Anjum, 2018, Sargodha
134. Tawsheeh Asma-ul-Husna, Khurshid Naazir, 2018, Bahawalpur
135. Ka'ba Le Chalo, Akhlaq Gillani, 2018, Lahore
136. Allah Akbar, Naseem Khan Seema, 2018, Faisalabad
137. Rabbana Lakal Hamd, (Diwan), Riaz Majid, 2018, Faisalabad

138. Illa Hu, Bilal Rasheed, 2018, Lahore
139. Hamd Saqi Nama, Muhammad Iqbal Najmi, 2019, Gujranwala
140. Hamd-e-Rabb-e-Azim, Muhammad Iqbal Najmi, 2019 Gujranwala
141. Ata-e-Rab al-Alameen, Muhammad Iqbal Najmi, 2019, Gujranwala
142. Zad-e-Rah-e-Nijat, Shariq Rasheed, 2019, Karachi
143. Iyyaka Na'bud wa Iyyaka Nastaen, Syed Muhammad Noorul Hassan Noor Nawabi, 2019, Fatehpur, India
144. Thanai-e-Mustajab, Abdul Majeed Chatha, 2019, Lahore
145. Mein Hamd Likh Rahi Hun, Rehana Tabassum Fazli, 2019, Karachi
146. Alhamdulillah (Ghair Manqoot), Muhammad Tahir Siddiqi, 2019, Faisalabad
147. Dua-e-Mustajab, Abdul Majeed Chatha, 2020, Lahore
148. Mawla, Meer Bedari, 2020, Karnatak
149. Yakta Sahib, Anmol Gohar, 2020, Lahore
150. Allah Akbar, Shaukat Mahmood Shaukat, 2020, India
151. Khuda Ki Qudrat, Maulvi Khurram Ali, Hyderabad, Deccan
152. Aah-e-Sard, Dard Kakorvi, Kanpur
153. Sar Chashma-e-Hamd, Saira Hameed Tishna, Lahore

Examining this compilation of journals, books, and publications, it becomes apparent that from the early period to the twentieth century, the Hamd genre of poetic art has reached a juncture where its formal, civilizational, and traditional significance has waned. The multitude of Hamd collections leads us to posit that Hamd poetry has evolved into a deliberate and conscientious creative pursuit. The contemporary trend of consciousness is conspicuously manifested in its thematic expansion, intertwining our connection with the Creator in the context of recent scientific advancements and inventions.

Our Hamd poets are engendering distinctive and impactful artistic expressions, leveraging their ideological, intellectual, and

aesthetic capacities. I ardently believe that our literary criticism will soon necessitate a thorough examination and comprehension of this valuable creative asset through analytical and critical studies.

In the advocacy and dissemination of Hamd literature, the Hamd anthologies have assumed a significant role deserving acknowledgment. This acknowledgment is crucial as it sheds light on the contemporary proclivities and interests of poets engaged in the progression of Hamd literature. These anthologies serve as a mirror to the dedication exhibited by successive generations, illustrating their devotional sentiments and poetic prowess.

7.14 BRIEF LIST OF ANTHOLOGIES:

1. Guldasta-e-Munajat, Syed Zawar Hussain Naqshbandi, 1973, Delhi
2. Naghmat-e-Ruh, Idara MM Saeed and Sons, 1971, Karachi
3. Munajat-e-Maqbul, Abdul Ghafur Qureshi, 1971, Karachi
4. Naghma-e-Tawhid, Sufi Muhammad Abdul Ghaffar Sabri, 1981, Lahore
5. Khuda-e-Muhammad, Gul Bukhshalavi, 1992, Kharian
6. Khazina-e-Hamd, Tahir Sultani, 1996, Karachi
7. Alif Allah, Murtaza Ashaʿr, 1997, Multan
8. Malik-e-Arz-o-Sama, Qamar Warsi, 1999, Karachi
9. Wohi Khuda Hai, Shahzad Ahmed, 2001, Karachi
10. Khawateen Ki Hamd Shairi, Ghaus Mian, 2002, Karachi
11. Munajat-e-Awlia, Abdul Malik Al-ʿAtiq, 2002, Lahore
12. Intikhab-e-Hamd, Ghaus Mian, 2003, Karachi
13. Hamd-e-Khaliq, Raja Rashid Mahmood, 2003, Lahore
14. Intikhab-e-Munajat, Tahir Sultani, 2003, Karachi
15. Rabbe Khair al-Bashar, Qamar Waris, 2004, Karachi
16. Qadir-o-Qayyum Zat, Qamar Warsi, 2009, Karachi
17. Ghazalan-e-Haram, Mushtaq Darbhangaui, 2013, Kolkata
18. Irfaan-e-Rabb-e-Kainat, Qamar Warsi, 2014, Karachi
19. Allahu Akbar, Zahid Rashid, 2019, Karachi

20. Ghair Muslim Shairon ka Hamd Kalam, Mahmood Akhtar Khan, 2019, Karachi

21. Hamd Ka Aalimi Intikhab, Faragh Rohavi, 2019, Kolkata

After considering the creative behaviour and promotional activities of Hamd poetry, it seems appropriate to survey and examine the genesis of the Hamd literary genre through higher research and academic endeavours transpiring in the advanced educational and pedagogical fields. This will provide insight into the efforts contributing to the advancement and promotion of Hamd literature in Urdu. Hence, an examination of research initiatives at the higher educational and academic levels in the realm of Hamd literature will enable us assess the work undertaken in this direction within the broader framework of the promotion and elevation of the genre.

RESEARCH AND ACADEMIC VENTURES ASSESSING HAMD LITERATURE

7.15 INFLUENCE OF PERSIAN POETIC TRADITION ON URDU HAMD-O-NAAT—1998, DR ASI KARNALI

Asi Karnali was a renowned poet and writer in Pakistan. His poetic endeavours always excelled in the art of Naat poetry. Transitioning from a job as a teacher, he delved into the scholarly exploration of Hamd and Naat. He selected Hamd and Naat for his research thesis, and under the supervision of Dr. Waheed Qureshi, he wrote a disquisition on “The Influence of Persian Poetic Tradition on Urdu Hamd and Naat.” Bahauddin Zakariya University, Multan, awarded him a Ph.D. degree for this research work. In June 2001, Iqlim-e-Naat Karachi published this dissertation. This thesis, although not exclusively dedicated to Hamd poetry, makes an attempt to explore the influence of Persian poetic tradition on both Hamd and Naat genres. Consequently, it

engages in a scholarly examination of Hamd poetry, aiming to facilitate a comprehensive understanding and establish a historical context. It is, therefore, not feasible to overlook it in any critical assessment of Hamd poetry. Below are the details of the sections of this enlightening thesis:

First Chapter: Lexical and Technical Implications of Hamd and Naat; its Patterns and features in Arabic and Persian, and its Impact on Urdu Poetry.

Second Chapter: The Tradition of Hamd and Naat in Urdu Poetry and its Stimuli.

- a. Religious and Spiritual Aspects
- b. Psychological and Environmental Factors
- c. Cultural and Historical Dimensions
- d. National and Communal Influences
- e. Scientific and Literary Impacts
- f. Sufi and Philosophical Elements

Third Chapter: Themes, Artistic Requirements, and Necessities of Hamd and Naat Poetry.

- a. Thematic and non-thematic Poetry, Issues, and Assertions
- b. Hamd and Naat Poetry: Critique, Refinements, and Shortcomings
- c. Evaluation, Examination, and Standards of Hamd and Naat Poetry

Fourth Chapter: Study of Hamd and Naat as per Tradition of Persian Poetry from Classic to Modern Times.

- a. Survey of Persian Poetic Tradition: Language, Expression, Content, Forms and Styles
- b. Probing Earliest Urdu Hamd and Naat (Created under the Influence of Persian Poetic Tradition)
- c. Poetic Genres: Naat, Qaseeda, Marsiya, Masnavi, Ghazal, Rubaiyat, and Different Forms, Assurances, etc.

Fifth Chapter: New demands from Hamd and Naat as per contemporary prerequisites and Issues

Conclusion

Footnotes

Bibliography

Appendix

7.16 THE INCEPTION AND DEVELOPMENT OF URDU HAMD POETRY

An article titled “Research and Criticism of Hamd and Naat in Indian Universities: Direction and Pace” by Rasheed Akhtar Khan was published in the 3rd issue of the esteemed magazine “Dabistan-e-Naat,” published by the Naat Research Center India in 2018. This article highlights more than thirty-five research papers on Hamd and Naat produced in Indian universities. It also mentions a thesis titled “The Inception and Progress of Hamd Poetry in Urdu.” According to the provided data, the research thesis was completed for a Ph.D. by Talat Hasan in 2004 under the supervision of Dr. Mir Mahbool Hussain, for which the University of Hyderabad awarded Mr Talat Hasan the degree.

7.17 TRADITION OF HAMD POETRY IN URDU, 2004

In the book series “Dabistan-e-Naat,” published under the auspices of the Naat Research Center India, an article by Dr. Muhammad Ismail Azad Fatehpuri, an eminent Naat scholar, is featured on page 64 of the second book. The article is titled “Introduction to My and My Students’ Research Articles on Hamd and Naat,” where Dr. Ismail provides information about the research work of his student, Muhammad Azhar, who wrote a research paper on the topic of “Tradition of Hamd Poetry in Urdu.” This paper earned him a Ph.D. degree from Kanpur University in 2008. The thesis has not yet been published. It comprises the following six chapters:

1. Exploring the understanding and nature of Hamd
2. The tradition of Hamd Poetry in Arabic and Persian

3. Tradition of Hamd Poetry in Urdu from beginning to 1718
4. Tradition of Hamd Poetry from 1718 to 1857
5. Tradition of Hamd poetry from 1857 t modern times
6. Literary and poetic value of Hamd poetry in Urdu.

This chapter-wise detail of the thesis provides review of Hamd poetry epoch-wise. Such a treatise on Hamd poetry must be disseminated on the printed page in a time of negligent literary pastime to promote the scholarships, readings and reviews of the literary genre of Hamd poetry in its historical literary perspective.

7.18 TRADITION OF HAMD POETRY IN PAKISTANI LANGUAGES, A RESEARCH SURVEY, 2008

Akbar Ali Ghazi completed his research thesis “Tradition of Hamd Poetry in Pakistani Languages (A Research Survey 2008)” for his M.Phil degree from the department of Pakistani Languages and Literature, Allama Iqbal Open University under the supervision of Professor Dr. Syed Akhtar Jafri in 2008. This thesis, still unpublished, is divided into following five chapters:

1. Tradition of Hamd Poetry,
2. Tradition of Hamd Poetry in Pakistani languages,
3. Thematic Commonality in Hamd Poetry in Pakistani languages,
4. The Artistic Commonality of Hamd Poetry in Pakistani languages,
5. Achievements, Probabilities, and Recommendations in the literary field.
6. Bibliography

The scholar has set several side headings in each chapter providing detailed information on various aspects of the themes discussed in the chapters.

7.19 ANALYSIS OF PERSIAN HAMD POETRY IN THE PERIOD OF MUGHAL KING AURANGZEB ALAMGIR, 2014

The Kings of Mughal dynasty ruled over the sub-continent for a long time. Persian was their official language and the Persian poets who were courtiers of the kings were inclined towards religion. The Mughal Kings mostly took deep interest in architecture and constructed historical buildings including castles, fortes mosques and gardens. However, some of them were enthused to promote knowledge and learning. Aurangzeb Alamgir was especially known for his scholarly and literary penchant and religious proclivity. He encouraged scholars and poets during his long fifty years rule and besides other literary genres, promoted. Dr. Riaz Ahmad Shahid wrote his thesis “Analysis of Persian Hamd Poetry in the period of Mughal King Aurangzeb Alamgir and completed under the guidance of Dr. Munir Ahmad at Islamia University of Bahawalpur in 2014.

Although written in Persian, the thesis greatly contributes to the understanding of the history, trends, and significance of Hamd Poetry in Urdu and Pakistani languages, as well as its global connections. In view of pleasant creative influence of Persian on Urdu Hamd poetry, mentioning its features here are valuable for our readers. It has following outline of contents:

1. Chapter One: Introduction
 - a. Linguistic and Technical Meanings of Hamd
 - b. Sources and Inferences of Hamd Contents
 - c. Evolution and Elevation of Hamd in Arabic Language
 - d. Evolution and Elevation of Hamd in Persian Language (Iran)
 - e. Evolution and Elevation of Hamd in the Persian Language (Subcontinent)
 - f. Evolution and Elevation of Hamd in Urdu Language
2. Chapter Two:

- a. Political Situation in the Era of Orangzeb Alamgir
 - b. Literary and Cultural Situation in the Era of Orangzeb Alamgir
3. Chapter Three: Poets of Hamd in the Era of Orangzeb Alamgir
 - a. Dara Shikoh Qadiri
 - b. Mullah Shah Badakhshi
 - c. Ahsanullah Zafar Khan
 - d. Chandar Bhan Brahman
 - e. Mullah Ghani Kashmiri
 - f. Mohsin Fani Kashmiri
 - g. Sheikh Saeed Multani
 - h. Mahir Akbarabadi
 - i. Lutfullah Mahandas
 - j. Hazrat Sultan Bahu
 - k. Rasikh Sarhindi
 - l. Naseer Ali Sarhindi
 - m. Ghaneemat Kunjahi
 - n. Zeb un Nisa Makhfi
 - o. Guru Gobind Singh
 - p. Joya Kashmiri
 - q. Saeed Ashraf Mazandarani
 - r. Naemat Khan Aali
 - s. Mir Jafar Zatli
 - t. Baig Bairagi
 - u. Abdul Hakeem Ata Tooti
 - v. Mullah Abdul Qadir Bidel
 - w. Mir Abdul Jalil Balgrami
 - x. Raig Siyalkoti
 - y. Afrin Lahori
 - z. Masita Chanabi
4. Chapter Four:
 - a. Examination and Critique of Hamd
 - b. Trial

5. Bibliography

7.20 TRADITION OF HAMD AND MUNAJAT IN URDU POETRY (2014)

Saadiya Hasan, daughter of the renowned poet and writer Professor Jafar Baloch's, completed her Ph.D. research thesis on the "Tradition of Hamd and Munajat in Urdu Poetry" under the supervision of Dr. Nafis Iqbal at the University of Lahore College for Women in June 2012. The degree was awarded to her on December 5, 2014; and it is yet to be published. The author's hard work and style are commendable, and it is hoped that the thesis will soon be adorned with literary appreciation. The thesis includes the following chapters:

1. Introduction to the Themes of Hamd and Munajat
2. Hamd and Munajat in Southern Indian Poetry
3. Hamd and Munajat in Northern Indian Poetry
4. Hamd and Munajat during the Freedom Struggle (1857-1947)
5. Hamd and Munajat in Urdu Poetry from Partition to the Present age
6. Hamd poetry by the Renowned Contemporary Urdu Naat Poets
7. Research and Critical Survey of Urdu Hamdh Collections
8. Various Aspects of Hamd and Munajat
 - i. Hamd and Munajat Poetry in Urdu by Female Poets
 - ii. Hamd and Munajat Poetry by Non-Muslim Poets

Conclusion, Bibliography

7.21 RESEARCH AND CRITICAL ANALYSIS OF URDU HAMD POETRY IN PAKISTAN (1947-2011)

Dr. Afzala Shaheen completed this thesis in 2014 under the supervision of Dr. Aftab Ahmad Saqib. She was awarded a Ph.D. degree by the National University of Modern Languages, Islamabad. Later, in 2016, the same University published this

thesis. A review of the thesis unveils that the author has considered all aspects of the activities related to Hamd poetry in Pakistan, presenting details and nuances with diligence and style. The article, consisting of six chapters, successfully presents various aspects of the tradition and promotion of Hamd poetry and reflects the scholars diligence, deep interest and control over the subject:

1. Understanding Hamd and the Tradition of Urdu Hamd Poetry
2. The First Phase of Urdu Hamd Poetry in Pakistan (1947-1964)
3. The Second Phase of Urdu Hamd Poetry in Pakistan (1965-1979)
4. Modern Era of Urdu Hamd Poetry in Pakistan (1998-2011)
5. Trend of Hamd Collections in Modern Era
6. Promotion of Hamd in Pakistan—Some Directions

7.22 INTELLECTUAL AND ARTISTIC EVALUATION OF “NAZR-E-KHUDA” (2018) BY JAMAL ABDUL NASIR

In 2018, Jamal Abdul Nasir completed his research thesis for his M.Phil. Degree on the Hamd collection ‘Nazr-e-Khuda’ by the accomplished Urdu poet Muztar Khairabadi, under the supervision of Dr. Riaz Majid. He was awarded the article was supervised by Dr. Riaz Majid, an Ue degree in 2019 by the Faculty of Social Sciences and Humanities at Riphah International University, Faisalabad campus.

Despite Muztar Khairabadi’s brilliance, Urdu critics have shown continuous neglect and indifference towards him for quite some time. This research article not only preserves the life and works of this prominent Urdu poet but also thoroughly examines the artistic and intellectual aspects of his poetic art. The author has regarded ‘Nazr-e-Khuda, rightly or wrongly, the second Hamd collection (Dewan) in Urdu; though the second Diwan of Hamd poetry in Urdu is rightly evaluated as Maulana Muhammad

Hussain Tumanabadi 'Nashid-e-Iman' printed in 1891.

The thesis comprises the following four chapters:

1. Muztar Khairabadi – Life and Works
2. Hamd – Introductory Discussions
3. Intellectual and Artistic Themes of 'Nazr-e-Khuda'
4. Artistic Features of 'Nazr-e-Khuda'

CONCLUSION

A substantial portion of research work on various facets of Hamd within the Hindu-Muslim societies is eagerly awaited for publication. The information available to me has been presented in this booklet, but I am confident that the definitive list of theses and dissertations is not exhaustive, and additions are possible. If various publishing entities and university printing departments also take steps towards the publication of these disquisitions, it would not be surprising for numerous new dimensions within this genre to emerge. This would contribute to the enrichment of creative, research, and critical domains within this genre.

In libraries and book repositories across the globe, linear manuscripts are being perused by aspiring scholars. Among these manuscripts, numerous examples of Hamd poetry are integral components of this intellectual repository. May it be hoped that instead of delving into contentious and worn-out subjects, our academic institutions will awaken to the significance of bringing to public attention the vital and precious manuscripts housed in these libraries, organizing them in accordance with novel methodologies. Such endeavours will undoubtedly prove successful in showcasing to the wider world the realms of our poetry and literature, where our researchers and critics have yet to tread.

In light of the specialized research and critical works, as well as the compiled poetic compositions, undertaken within the context of Hamd literature, and considering the details of these endeavours, an impression and profound realization emerge that the genre of literature in question has witnessed such extensive

scholarly pursuits. It becomes evident that not only are its formal and structural attributes distinctly discernible, but it is also conceivable that this literary genre has traversed its journey of self-identification, becoming an integral part of the mainstream literary currents, characterized by its unique patterns and methodologies. However, on the other hand, it cannot be denied that in the context of mainstream literature and its associated genres, acknowledging the work that has been done in this domain, it would be incorrect to assert that there has not been as much and such work in this genre as there should be. Considering the longstanding and robust tradition of Urdu poetry and literature, particularly religious literature and discourse, in both Pakistan and India, it is not without basis to expect more in this regard. In addition to the elevated standards of literature and poetry prevailing in our midst, it can be asserted with utmost responsibility, upon observing them, that achieving a similar level and standard in this field is entirely plausible. The question then arises as to why, until now, work of this calibre has not been accomplished in this regard. A detailed answer to this seemingly straightforward question can be found to a large extent in the preceding pages of research reports. However, on this occasion, it is also essential to articulate the fact that within our milieu, the critical examination of panegyric literature is, for the first time, being undertaken with such a broad perspective in literary, intellectual, and artistic contexts. The endeavour to scrutinize it, assess its literary genre, and subject it to critique is a commendable effort. May Allah, the Lord of Majesty, bless this endeavour with His mercy, benevolence and pleasure. It is also a prayer that in the days to come, individuals endowed with the highest abilities in creativity and criticism may be available for this task.

In conclusion, it becomes imperative to acknowledge that undoubtedly, there is a pressing need and potential for further work in the literary domain of Hamd literature in our context. However, the work that has been undertaken so far is worthy of

attention, deserving scrutiny and responsibility, just as other genres in the mainstream of literature are considered. Assessing its recent standards, future expectations are tied to it. There is no pretense in expressing this sentiment that the lack of attention from secular minds, especially critics, has made concerted efforts to obstruct and interfere in the path of this literary genre. Despite these challenges, the work that has been accomplished serves as substantiated evidence of its resilience and development, providing a solid reference for its luminous future.

The article acknowledges the vast amount of research work available on different aspects of Hamd in universities in India and Pakistan, contained in handwritten manuscripts that students are currently exploring. The author encourages efforts to bring these valuable manuscripts to public attention and organize them according to a new arrangement. This initiative, the author believes, will contribute to bringing the world of Hamd literature to the forefront, where our researchers and critics have not yet fully reached.

Syed Sabih Rehmani is a dynamic, energetic and dedicated literary figure of our time who has avidly devoted his mind and soul to an all-encompassing promotion of Hamd and Naat literature with artistic verve and scholastic commitment. In fulfilling this commitment, he has achieved numerous amazing and matchless feats one after another that are not only enviably admirable but exemplary and beyond emulation as well. Indeed it will not be unsubstantiated if we say that he has solely accomplished as much success in the past three decades as several institutions combined. For his marvelously achievements, he merits splendid recognition and sincere felicitations. His motive to see Hamd and Naat as vibrant, lustrous and vital literary genres always keeps him dynamically active. He commenced exploring the ancient and modern traditions of these genres, as well as organizing their systematic history in a manner that is both reassuring and promising for the future. It is pleasing to see that within our higher academic and literary circles and universities, these genres are now subjects of systematic research, editing, criticism and analysis. Talks, discussions and conferences are being regularly held about their literary aesthetics and avoidable detriments, thought and artistry, as well as their direction and trajectory, much like discussions, symposiums and seminars on other genres.

This concise volume is reflecting broader prospects and expansiveness on the subject. Sabih Rehmani has strived collaboration with a wealth of knowledge spanning centuries to intricately weave the illustrious history and traditions of Urdu Hamd literature. He has meticulously examined and evaluated the progression of Hamd literature in Urdu, and has fastidiously and precisely scrutinized the significant features, landmarks and patterns of this extensive journey. I hope that his scholarly and critical venture will be as well-received as his other practical works and literary achievements, and the researchers and historians working on Urdu Hamd literature will for long find enlightenment through this brief account.

DR ARSHAD MAHMOOD NASHAD

Chairman Urdu Department
Allama Iqbal Open University, Islamabad

ISBN:978-969-8918-95-8



9 789698 918958